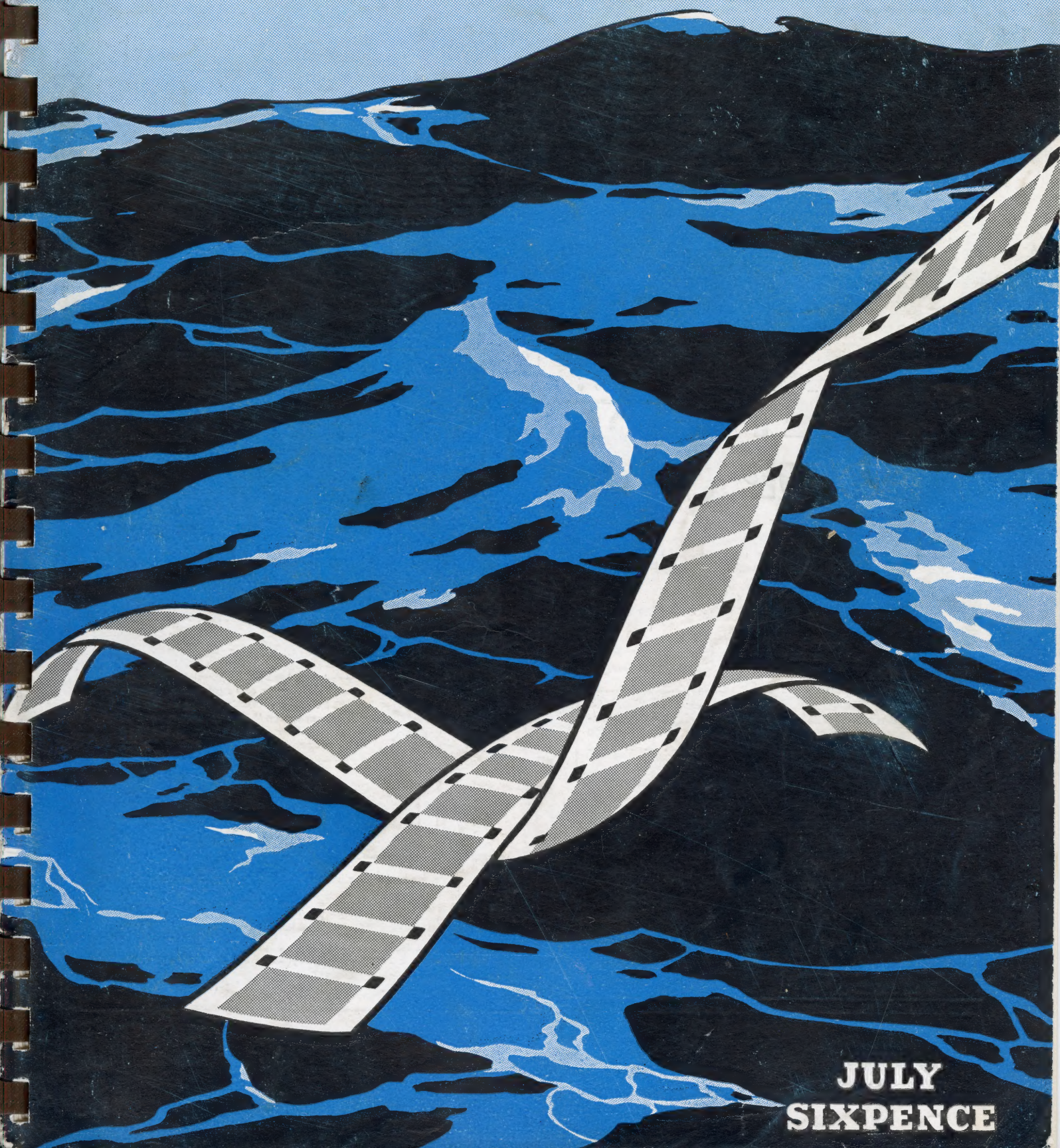


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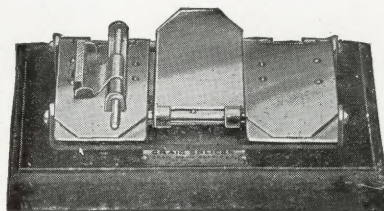
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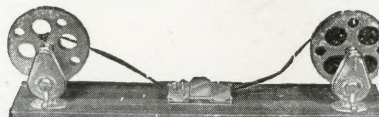
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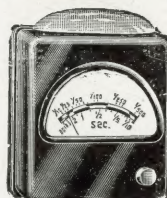
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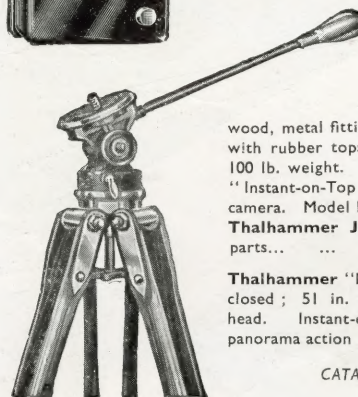
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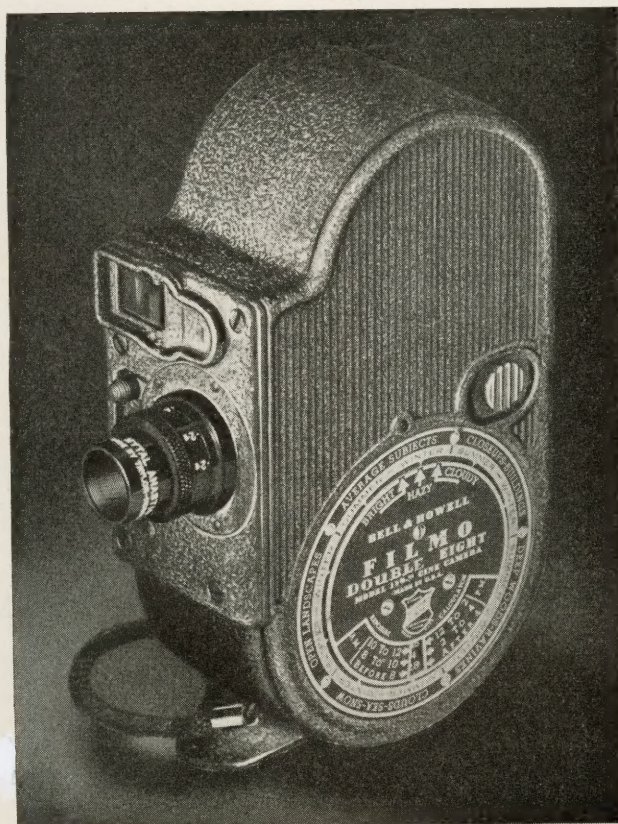
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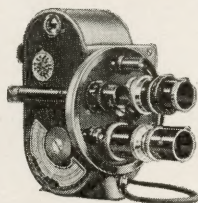
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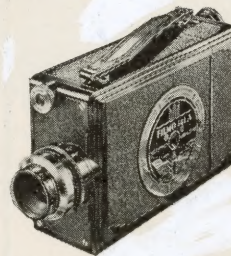
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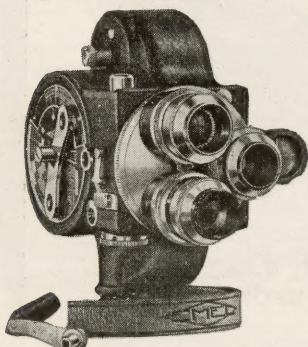
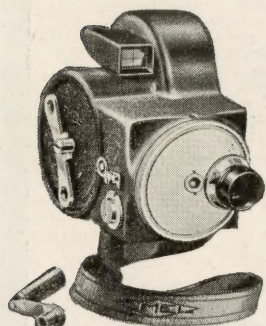
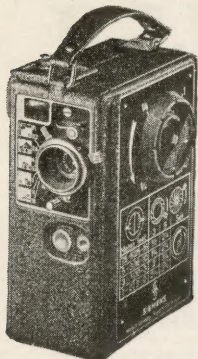
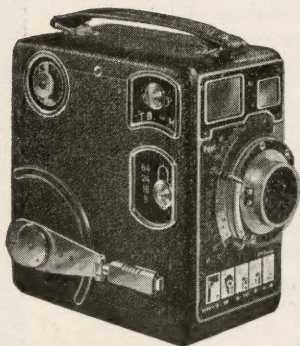
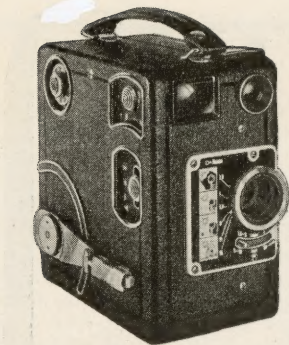
MAGAZINE FILMO 141

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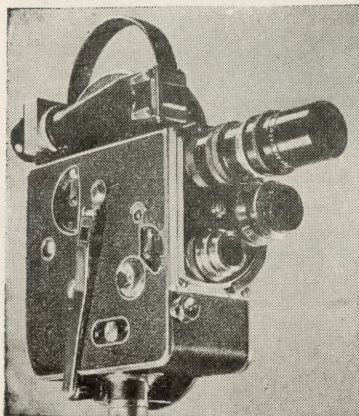
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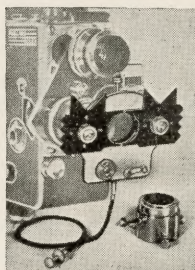
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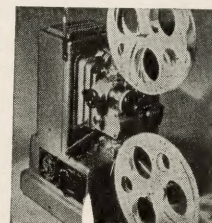
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JOY THROUGH STRENGTH

THERE must be few members of amateur cine societies who have not at some time or other asked themselves what it is all in aid of. One pays one's subscription or promises to pay, attends meetings, plans complicated lighting units only to find that the lighting is just as flat as ever, acts in thrillers, listens to lectures and walks around in torment at the annual public show, praying that the splices will hold. There is a great deal of fun to be got out of all this, but folk of an enquiring turn of mind sometimes find it unsatisfying.

There seems to be much attempted and little achieved. This year's film seems to be no better than that made four years ago. A well known Glasgow amateur has complained that there appears to be no way of consolidating achievement, no means of furthering the movement by benefiting from past mistakes. So many clubs end where they begin, instead of beginning where others end. There have been a number of good amateur films made in the past; there are good amateur films being made to-day, but the films of to-day are, in the main, just as much pioneering efforts as were the early ones. The experience of the 'pre-pioneers' remains with them. Those that come after must begin all over again.

'Having Wonderful Time'

If your aim in joining a club is to have a good time (and that must be a major consideration with most people) this situation need not bother you overmuch. Let others blaze a trail. The advantages of social intercourse with enthusiasts who have the same interests are sufficient. But if you think that way, reflect that you would get much more pleasure out of membership of a society where better co-operation is available. And the means of it is available: in the Federation of Cinematograph Societies.

The Federation is very much alive. A Saturday or so ago we wished it comfortably but definitely dead. For it was a very pleasant afternoon, an f/22 with a light filter afternoon. The Federation was showing the prize-winning films in its recent inter-club competition and we had promised to present the challenge cup and certificates. We were also promised

tea. So we came. Inevitably the attendance was small, but the officers of the Federation were there in full force. One can only limply express admiration for the enthusiasm that can arrange an important meeting in flaming June, even though they could not reasonably have foreseen that it would indeed be flaming.

There was another very important meeting in Manchester on May 20th. One is told that it does not matter what time of the year is fixed for a meeting in Manchester, because it will rain anyway. Certainly the attendance was very much larger. The occasion was a significant one. The Federation had formed its first provincial branch.

The Federation

Now what is the Federation and what has it done that it should be the subject of comment here? It was brought into being by the Kine Section committee of the Royal Photographic Society, the idea being to provide facilities for co-operation between cine societies through bodies similar to those catering for still photographic clubs. These latter are very well served. As the chairman, Mr. T. S. Lutas, pointed out at Manchester, for many years photographic clubs affiliated to the Royal Photographic Society have benefitted from facilities available to them as members of one of the organisations which operate in various geographically divided areas throughout the country. These organisations, such as the Lancashire and Cheshire Union, the Northern Counties Federation, the Yorkshire Photographic Union—seven in all—together with the R.P.S., form the Photographic Alliance.

Affiliation to the R.P.S. was not the principal aim of the Kine Section committee, for it was always open to any cine society to affiliate with the Royal through the medium of the photographic unions. But there is a considerable difference between the interests and technique of a still society and a cine society. Inevitably the latter cannot be

(Continued on next page)



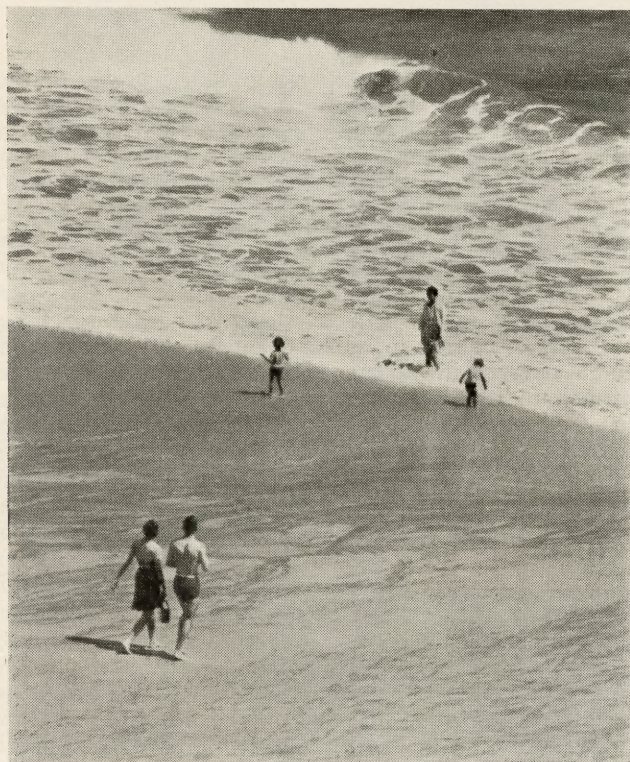
Preserving the proprieties. Human little incidents give zest to a holiday film, and it is not difficult to stage one or two, if necessary.

The Editor to his Readers

(Continued from
previous page)

so well served by organisations that exist primarily for the still society. So the Federation came into existence with a nucleus of six clubs. Now there are fifty.

There is joy through strength as well as strength through joy. The strength of numbers no less than the enthusiasm of its committee has enabled it to fill with authority a definite place in the cine movement. It has enabled it to get together a panel of twenty judges who are willing to adjudicate in competitions organised by societies and by the Federation itself, and thirty-four



lecturers whose services are available to affiliated societies.

The Federation acted in the interests of its members in the matter of the alleged inflammability of non-flam film, being represented at a meeting of cinematograph interests called to make representations to the government authorities and later giving evidence before the advisory committee set up by the government. It has been active in defending its members' interests in the matter of licences for the public performance of gramophone records, and has issued a useful memorandum on the subject.

Together with other organisations it has made representations to the Import Duties Advisory Committee and are hopeful that, provided arrangements can be made with other countries, it will be possible to import certain films duty free for the use of members. It has produced a

Keep your camera in its case when you go down to the beach. Sand and grit very easily get into the works unless reasonable care is taken.

Catalogue of Amateur Films and has the nucleus of a library of films of its own for loan to affiliated societies. It has made arrangements whereby its members can avail themselves of the facilities offered by the National Film Library of the British Film Institute.

All these activities have been for the benefit of all societies, wherever they may be located, but another very useful feature of the Federation's work has necessarily been available only to those in the London area: the meetings. They have provided members of affiliated societies with opportunities of friendly intercourse and helpful criticism when their respective films have been screened. In addition to film shows, demonstrations of special subjects not normally available to individual clubs have been arranged. These meetings have resulted in a great improvement in the relations between societies.

Now that the Northern Section has been formed it will be able to duplicate London meetings in Manchester so that, to quote Mr. G. Wain, honorary secretary of the Northern Section, "members of northern societies will thus have a sustained interest in what amateurs are doing all over the country, with the consequent result of stimulating the enthusiasm of those who find the journey to London impossible."

Challenge

It now remains for still more societies to join the Northern section, for still more to join the parent Federation, for still more to get together to form eastern, western and southern sections and after that south-eastern and north-eastern sections, until the compass has been boxed. Representatives of societies from Barnsley, Hull, Hyde, Manchester, Salford and Stoke got together on May 20th: a good beginning that augurs well. The southerner is supposed to be indolent which, ourselves coming from the south, we know to be a scandalous lie. We believe that nasty cracks and sly gibes are made at men from the eastern and western counties; and we have heard the Scot designated by an opprobrious term.

But if we don't all speak with the same accent we speak the same language: the universal one of pictures. Let the south demonstrate to the north that it is as go-ahead as the folk up there; let the other counties take up the challenge. That way a Federation so strong as to be invincible will come into being. We need to assure that the lessons of the past are not lost, that we build on the deep foundations that the experience of the pioneers have provided. We need to look to the future. There are many anomalies and not a few injustices in the cine movement now that could be remedied by a united front and concerted action. It is not a case of a house divided. Rather is it a block of flats the tenants of which have not bothered to get introduced. Mr. F. P. Barnitt, hon. secretary of the Federation of Cinematograph Societies (his address is "Filmers," Forest Road, Tunbridge Wells), will be pleased to effect the necessary introductions. And if there is to be a house warming party we shall be pleased to come along. Especially if we are promised tea.

So You've Bought a CINE CAMERA?

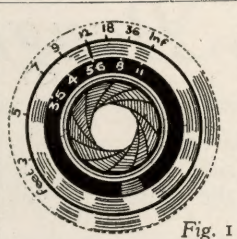


Fig. 1

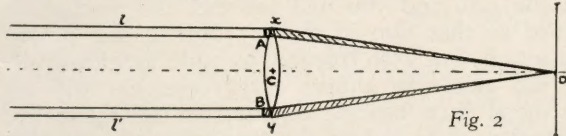


Fig. 2

Fig. 1. Front view of a lens with glass removed. The outer ring controls focus, and the inner black ring controls the aperture. Note the leaves of the iris diaphragm.

Fig. 2. Aperture as a function of focal length. The light rays ll' passing through the lens xy come to a focus at D . The width AB of the effective opening is expressed as a fraction of the focal length CD . In this case AB is one quarter of CD . The aperture is therefore $f/4$, or more familiarly, $f/4$.

THERE it lies, in its leather case, resplendent in its enamel and chromium finish, a little awe-inspiring as all unknown things are, awaiting its first film. Of course, you have carefully read the handbook? The chances are that you have done nothing of the sort.

Instead, you have swept aside the wrapping paper, and prodded knobs and wound keys and touched buttons in an ecstasy of discovery. You are still a little uncertain as to the function of some of them. Let us assume you know nothing whatever about either photography or movies, and in that spirit examine this question of cine cameras.

A camera is a light-tight box with means of letting a predetermined quantity of light into it for a predetermined time. That is called the exposure, and although the word 'exposure' is somewhat loosely used by camera users, true exposure is a product of both duration and intensity of the light. The duration is controlled by a shutter which uncovers for the desired period of time the hole through which the light passes. Intensity is dependent on the power of the light in which the photograph is being made. But the intensity of the light which reaches the actual film can be controlled by varying the size of the hole through which it passes.

In order that a recognisable picture may be recorded with reasonable rapidity it is necessary to use

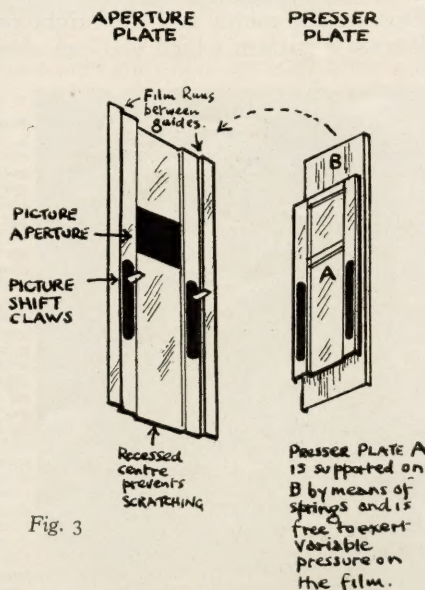


Fig. 3

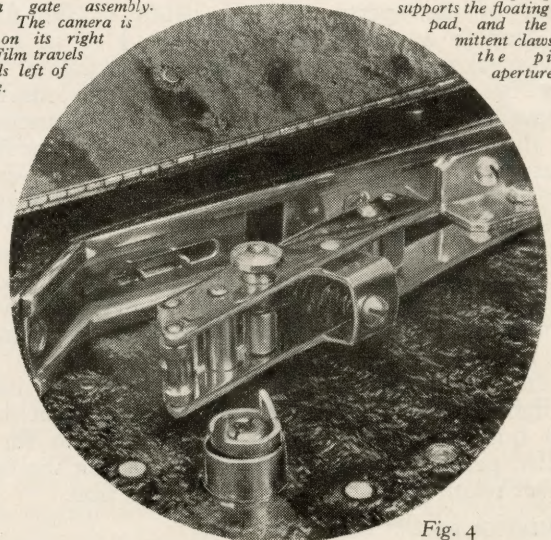
SIMPLIFIED DIAGRAM OF CAMERA GATE ASSEMBLY.

DO YOU KNOW HOW TO USE IT?

The instruction book will tell you the function of the various parts of the camera, but do you know why they function so? When you know the why and the wherefore you will better appreciate what you should do and—equally important—what you should not do in order to use the camera aright to get successful pictures. This is the first of a series of essentially practical articles for beginners who want to know the reason why.

a lens. The lens collects the rays of light passing to it from the subject and re-directs these in ordered form on to the 'focal plane' where the film is placed. Only at the focal plane will the recorded image be 'sharp' and clearly defined. There is a definite relationship between the distance of the subject and the distance of the film

Fig. 4. 9.5mm. Miller camera gate assembly. Note: The camera is lying on its right side. Film travels towards left of picture.



Observe the spring which supports the floating presser pad, and the intermittent claws below the picture aperture.

Fig. 4

from the lens. Adjusting the lens to the correct relative position between the two is known as 'focussing.' When the lens is adjusted in relationship to an object at 'infinity' then the distance between the lens and the focal plane is known as the focal length of the lens. If the focal length is 2 inches then the lens is referred to as a '2 inch lens'!

The size of the aperture through which the light passes is varied by a sort of light valve known as a 'diaphragm.' This consists of a number of tiny metal leaves inside the lens mount which are operated by a ring around the lens, and which give a series of concentric holes of varying sizes. To enable these to be controlled, a mark on the ring moves against a series of indication marks or 'stops.' Hence the term 'What stop are you using?'

A system of stop marking is used which expresses the diameter of the circular aperture as a fraction of the true

(Continued on next page)

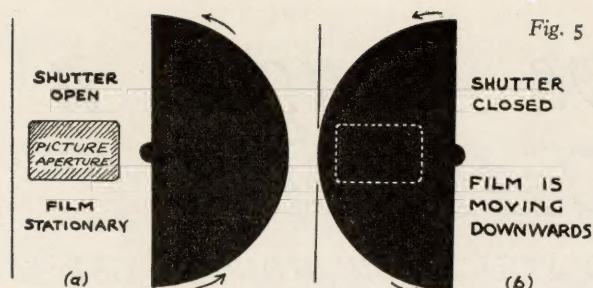


Fig. 5. The revolving shutter is so synchronised that when it uncovers the picture aperture the film remains stationary. As soon as the picture aperture is obscured the intermittent claws pull the film down one picture space.

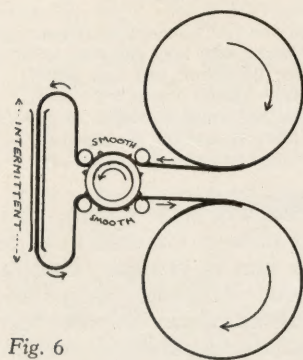


Fig. 6

focal length of the lens. Thus $f/8$ indicates that the diameter of the aperture is one-eighth of the focal length, and in a 2 inch lens would be $\frac{1}{4}$ of an inch. Strictly speaking, the diameter indicated is that of the effective beam of parallel light which enters the lens, but for convenience we may regard it as a measurement across the diaphragm. A convenience of this method of measurement is that under a given set of light conditions an aperture of $f/8$ will require the same exposure, i.e., will let through the same intensity of light for all practical purposes, whatever the focal length of the lens. It thus becomes possible to say that, under certain conditions, and with a film of certain character, a given aperture shall be given, without having to know the size of the lens.

To take a photograph it is thus necessary to have (a) a light-tight box, (b) means of letting in light in a desired quantity, (c) means of letting in light for a controlled period of time, (d) means of placing the lens in correct relationship between subject and film.

The Interior of the Camera

In a cine camera we have also to provide for the storage in darkness of sufficient material to receive several hundreds of exposures, we have to arrange for the exposures to be made in rapid succession, and we have then to store the exposed material in darkness until we are ready to deal with it in other ways.

Lay your cine-camera down on a table with the lens pointing to your left, and open the side door. You will find that the interior consists largely of empty space in which the main mass of film will be stored when the camera is loaded. Let us ignore for the moment *how* the film is stored and concentrate on the 'business end' of the camera. On the left side of the interior will be found the 'gate' of the camera, in a position directly behind the lens.

It will be possible to open this gate in one of a variety of ways. It may slide upwards and outwards, it may hinge from the top or the bottom, or it may hinge from

So You've Bought

(Continued from previous page)

the side nearest the main body of the camera and automatically open when you open the side of the camera. The instruction book will give you the solution to this little problem.

Open the gate and you will see that the mechanism is designed so that film of the appropriate size can be clamped into it, but with freedom to slide longitudinally through the gate. In almost every case you will see that the metal parts bearing on the film are channelled and recessed so as to reduce the possibility of scratching to a minimum. The part of the gate nearest to the lens has an opening the shape and size of the picture which will be taken, and is known as the aperture plate. The film bears on this and is thus exactly positioned.

The other half of the gate will generally be of dual construction, a main member supporting a second and smaller plate on light springs. When the gate is closed thus, the presser plate is held gently down on to the film, retaining it in correct focal plane, but at the same time permitting the film to be pulled downward at the end of each exposure, and preventing it overshooting the mark at the end of the downward pull. Upon it relies much of the steadiness of the picture.

The Claw

Opening the gate again you will observe a long slot or slots on the aperture plate adjacent to the picture opening. In almost every case these will be below the opening. The claw or claws of the intermittent motion travel in these slots. According to the size and type of film and camera there may be one claw, two claws, one on each side of the film width or two claws one above the other. In all cases their function is the same one of pulling the film down the depth of one picture after each single exposure is made.

Operate the motor and the bright points of the claws will trace a pattern which you can observe. Out at the

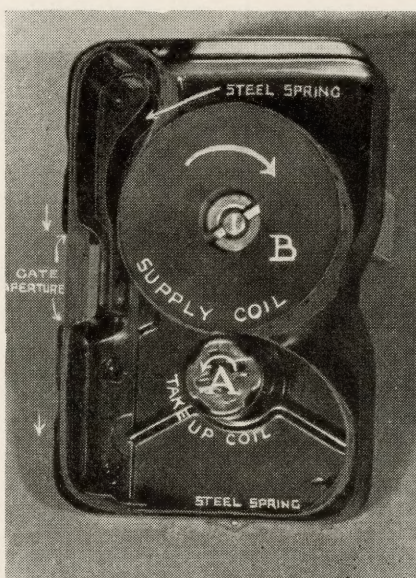


Fig. 7. In this cassette film is taken smoothly off the supply coil, passes intermittently through the gate aperture and is then taken smoothly on to the take-up coil. The intermittent movement is obtained from the claw mechanism in the camera, the gate and presser pad clamping either side of the film. There is no sprocket mechanism to feed the film smoothly to and from the gate. This smooth feed is provided in an ingenious way. The supply coil 'B' is on an arm and free to move up and down. It rests on the top of the Take-up Coil 'A'. 'A' turns in an anti-clockwise direction and imparts drive by friction to 'B', which moves in a clockwise direction. As the surface movement of the two pieces of film must be the same, there is no undesirable slipping. Cushioning between the smooth and intermittent movements is provided by the two medium-power steel springs which are indicated in the illustration.

2 Cine Camera?

top, down, in at the bottom, and, of course, up again out of sight. The more nearly rectangular this path the better, because that will mean that the claw enters straight into the perforation in the film, the pull will be straight down, and the claw will then draw straight out. If the path is conspicuously curved then there will be side drag during all the operations, which will put added strain on both mechanism and film.

Conveniently, the shutter of the camera is linked directly to the mechanism which drives the film down and is so arranged that it uncovers the lens opening once for each picture. It may either be a blade which oscillates vertically or, what is more usual, a disc of semi-circular form rotating round its radial centre, and embracing an angle of about 90 degrees. Whether the shutter oscillates or revolves it gives a fixed time of exposure in relation to the speed of movement of the film.

For example, if the complete cycle of movements of pulling down the film into position and making an

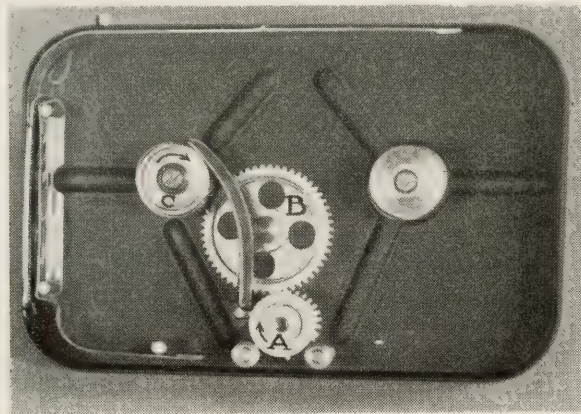


Fig. 9.

exposure on it occupies one sixteenth of a second, then the shutter will probably be open one thirty-second of a second, or half the time of the complete cycle. If, however, we slow the camera down until it is taking one eighth of a second to complete the cycle, then the shutter will be open one sixteenth of a second for each picture. That is because the shutter and transit mechanism are 'locked' together.

On the lens itself will be found the other adjustments. The diaphragm control ring will be observed. It may be a plain ring. Again, it may have an extending lever which moves against a scale of apertures, or even a more elaborate chart which will suggest against each aperture

KEY TO ILLUSTRATIONS ON THIS PAGE

The front portion of the magazine forms the presser pad when the camera is loaded. The gate and intermittent claw are part of the camera itself.

Within the magazine is contained the rest of a complete system of film transit. The smoothly running sprocket 'A' is driven in a clockwise direction and transmits power to the spur-wheel 'B' and thence to the take-up core 'C,' which also rotates clockwise.

The coil of film 'D' is caused to rotate clockwise by the pull of the film passing under the sprocket, the film then passes upwards and along the top of the charger and down through the gate and intermittent. It goes downwards, along the bottom to the back end of the magazine and returns upon itself, passing under the sprocket 'A' touching the feed film. Then it goes upwards to the take-up core 'C.' The loop 'F' and its corresponding loop correspond to the loops which are left in loading the standard type of camera, to allow for the change from smooth to intermittent movement and back again.

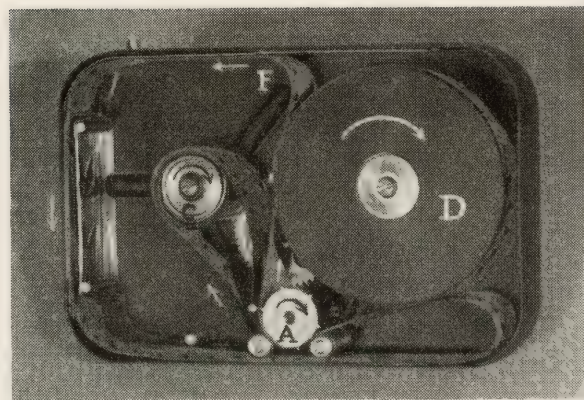


Fig. 8

the purpose for which it is best suited. It may also be linked to a remote control moving on some other part of the camera. But in all cases it will be possible to identify it by the presence of the 'f numbers' against which its pointer will move.

These numbers may run '3.5, 5, 7, 10, 14' on Continental Cameras, and '4, 5.6, 8, 11, 16' on English or American cameras. Both scales have the same thing in common. The larger the number the smaller the aperture. It is easy to see that $f/8$ ($\frac{1}{8}$ th of f) must be smaller than $f/2$ ($\frac{1}{2}$ of f).

Lens Aperture

In the series printed above any given number represents an aperture twice as large as the figure on its right, and half the size of the figure on its left. For example, $f/8$ is twice the size of $f/11$ and half the size of $f/16$. The larger apertures such as $f/1.9$ and $f/1.5$ do not preserve this relationship, but the exact comparison can be worked out by squaring the numbers and comparing them inversely.

For example, $f/8$ ($8 \times 8 = 64$), gives only one quarter the exposure of $f/4$ ($4 \times 4 = 16$). It is necessary to square the f number in this way because it represents only one dimension across an area and if you vary the width of a circular aperture and retain the circular shape you must also alter the depth to the same degree.

Your camera may have no arrangement for focussing. In fact, it would be as well if it has not. If the opening of the lens is small and the focal length short, the subject may be rendered sufficiently sharp over a considerable

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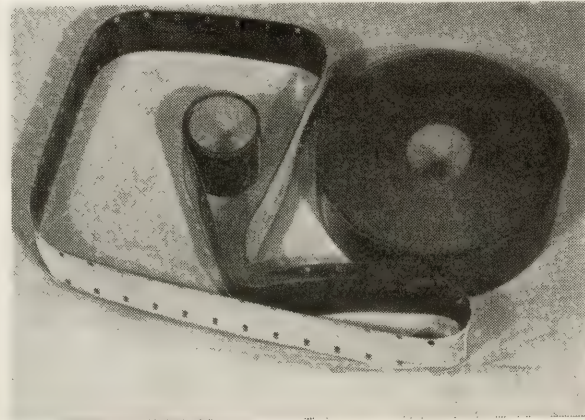


Fig. 10



Some Hints for Beginners

(Continued from previous page)

The only things that remain to consider are the means of storing and moving the film. They are dependent upon the type of container on which the film is inserted into the camera. These are of two main types: (a) the daylight loading spool, (b) the charger, magazine or cassette—all names for the same thing.

The daylight loading spool is solid-sided, the film is wound on to its core and fits closely between the two flanges, an opaque leader several feet long being fitted at each end of the main film. *Never expose the spool unduly to the light*, as its sole protection is the snug fit of the film between the flanges and the presence of the opaque leader. You may be trouble-free for months, but on the day you pick a spool with a defective flange and fog your film it is almost inevitable that the film will be both important and irreplaceable. It is better to get the safe habit.

depth to render focussing unnecessary except when taking pictures very close to the lens. The maximum limit for such 'fixed focus' lenses is about $f/3.5$ for 9.5mm. and 16mm. films and about $f/2.5$ for 8mm. films. Such apertures and medium speed film will cover all your requirements for out-of-doors work in spring, summer and autumn, and it is undesirable to add to your complications by using a lens of larger aperture from the start.

It is safe to assume that one of the first films to be taken with your camera will feature children. Take care not to film them looking at the camera as they would do for a still photograph.

While your technique is limited it is best for your opportunities also to be limited. Using a large aperture lens under low lighting conditions imposes more stringent conditions and is more difficult than taking pictures under more normal conditions with a fixed focus lens. In any case, you will only want the modest aperture for most of the time, so that the greatly increased expenditure on a large aperture lenses will most of the time be wasted as far as your early work is concerned. Furthermore, a large aperture lens when stopped down will hardly ever give you such a bright, crisp picture as a lens of smaller maximum aperture used at or near that aperture.

A Tip for Focussing

However, if you have become the owner of a lens with an aperture of the order of $f/1.9$ you need not always be worrying about focussing if you adopt one simple little dodge. As soon as it is stopped down to the apertures for fixed focus lenses mentioned above, it can itself be treated as a fixed focus lens. Set it at 25 feet for 9.5mm. or 16mm. film, using $f/3.5$, and 8 feet for 8mm., using $f/2.5$, and everything between half those distances and infinity will be in focus.

Film Travel in Cameras

The spool will go on to a spindle at the top of the camera, will feed off the film anti-clockwise, and at the bottom of the camera another spool, also moving anti-clockwise, will roll-up the exposed film. In some cameras the spools are behind one another, but the principle is the same.

Between the spools the film must pass the gate and intermittent claw movement. In the case of 8mm., the film may simply be pulled down by the jerk of the claw, but in other cases and in 16mm., steadily revolving sprockets above and below the gate pull the film smoothly off the top spool and similarly feed it to the bottom spool, a sufficient loop being left between the sprockets and the gate to give movement for the intermittent jerking of the small portion in the gate of the camera.

(Continued on page 184)



Salford Cine Society's latest production, "Out of the Frying Pan," in the making.

Chemical Fades on Reversal Film

THERE are now several excellent preparations on the market for making chemical fades on reversal film, and the process is so easy that there is perhaps even a danger that the amateur producer will be unable to resist the temptation to introduce a fade where it is not wanted. However, the following notes are not concerned with the aesthetics of fades (the writer has, alas, yielded to the above-mentioned temptation too often, and cannot pose as an authority on this aspect of the question!) but only with their technique.

The process consists essentially in dyeing the film in such a way that the opacity steadily increases till finally all detail is obliterated and the film is quite dark. Note well that the film is not *painted*, which is purely a surface effect and not capable of gradual variation of density; the chemical is actually a dye which is absorbed by the gelatine emulsion to an extent which depends on the length of time the film is immersed in it. The dye must be specially prepared for the purpose, so that the very thin layer of emulsion can absorb sufficient of it to render the film quite opaque. Ink or ordinary black dye will not do.

Penetration

To make a fade with one of these preparations, one is instructed to lower the end of the film slowly into the solution to a depth depending on the length of the fade required; the film is then quickly removed, rinsed and dried. This will certainly result in a fade, but generally one which is not all that could be desired.

The dye is characterised by two peculiarities. One is the rate of penetration with different types of film; this varies so much that it is quite impossible to state definitely how long the film should be immersed. It also varies greatly with the age

Every other film sent to us for review contains a chemical fade, but not always very well done. Here is useful advice on producing fades with the preparations now available.

By H. ANDEE

of the film; also the emulsion cannot touch the wall of the tube. The length of the tube is governed by the length of the fade required. One end is permanently closed with a cork; this end is also inserted in a suitable hole bored in a block of wood (or in the editing table itself, if permitted!) so that the tube stands upright and is in no danger of being knocked over. When not in use the open end is also closed with a cork stopper.

Before making fades see that the solution is well-mixed, but do not shake, as this will give rise to a froth of small bubbles, making good fades impossible. Do as the pharmacist does: tilt the bottle or tube end for end several times, slowly.

Also, have a dish of clean water handy. As remarked before, the rate of action varies greatly, so always test first with a scrap of film of the same type and age as the film to be faded. Insert the film very slowly at first, at the rate of only one or two frames a minute; this will ensure that these first frames are quite opaque. Lower the film at a steady rate, and do not attempt to do so a frame at a time—it is practically impossible to prevent the formation of “high-water marks” across the frames if this is done.

As the film is lowered, gradually increase the rate of immersion, till finally it is quite rapid and the film is then immediately whipped out and transferred to the dish of clean water without

(Continued on next page)

Not only does the against-the-light effect produce an attractive background, but it serves to focus interest on the stag by throwing it into silhouette.



CHEMICAL FADES

on Reversal Film

(Continued from previous page)

loss of time. The last frame or two should be in the dye for only a fraction of a second, if possible, and it should be remembered that the film is virtually in the dye as long as it is *wet* with dye. Hence there should be no loss of time in transferring to the water-bath. If these precautions are observed the fade will start quite imperceptibly.

After rinsing for a minute or two, wipe the surplus water off with a piece of clean chamois leather or viscose sponge and hang up to dry. If the dye has not taken sufficiently, the process may be repeated, but it is best to let the film dry first or the action may not be even.

The writer expected to have difficulty in making chemical

fades with Kodachrome, but was very pleasantly surprised to find that his fears were unfounded. The process was, if anything, easier and more certain than with monochrome (due perhaps to the extra thickness of the emulsion) and there was no tendency for the colours to run or blur. The effect on the screen was delightful and far better than fades obtained by stopping-down, which are accompanied by colour variation.

Fades can quite conveniently be made while actually splicing, if the solution and rinsing water are kept handy at one side of the editing table. If there is an electric reading lamp on the table, the film may be

dried by holding it close to the bulb for a minute or two.

An interesting use for the fading solution is the darkening of scenes which are slightly over-exposed. For this purpose the glass tube is dispensed with and a dish used instead. The film is quickly dipped in the solution and quickly withdrawn, till on inspection the right amount of darkening has been achieved. It is perhaps best to dilute the solution for this purpose.

In conclusion, it would perhaps be as well to utter a word of warning against the indiscriminate use of fades. It should not be used merely as a facile transition but rather to mark the end or climax of a scene. As men-

tioned in the *Amateur Cinematographer's Diary*, it might be regarded as the equivalent of a curtain at the end of an act of a stage play, or a row of asterisks in a short story. Incidentally, interesting notes on the use of other transitions, and how to effect them, are given in this *Diary*.



*Unless a distant scene has—
or can be made to produce—
an attractive composition,
pause before shooting, for
you may be unconsciously
influenced by the colour and
therefore will be disappointed
by a monochrome shot.*

FLICKER

To the Editor, "Amateur Cine World."

Sir,—I see from the "In reply to yours" column of last month that your correspondent C.-G.E.C. of Gateshead states that he observes flicker in projecting certain films of light density. This is probably not due to any fault either of film or apparatus, but to certain properties of the human visual mechanism. The eye is capable of perceiving flicker only so long as the rate of flicker is less than a certain frequency: if the rate is greater than this, the light is seen as a steady one.

The maximum rate of flicker discernible is, however, not constant, but increases with increase in the brightness of the light; therefore, while flicker may not be visible with

dense films, it may be easily visible with light ones. The difficulty may be overcome by one of two methods:—

(a) Decreasing the brightness of the light by using a lower power lamp, a less brilliant screen, running the lamp at less than its rated voltage, or using a neutral density filter over the projection lens.

(b) Increasing the rate of flicker by speeding up the motor and with it the shutter of the projector, or by fitting a new shutter with an extra blade.

Your correspondent also appears to find difficulty in ascertaining the correct projector speed. I used the following method, which appears complicated on paper, but is in reality very simple. Assuming that the sprocket on the projector has eight teeth

(or pairs of teeth), it should revolve twice each second if projection is at sixteen frames per second. A clear mark is made on the sprocket and the number of revolutions it makes in half a minute is counted, while the speed of the motor is adjusted until the sprocket revolves sixty times per half-minute.

The hum produced by the motor at this speed is then matched to a note on a piano or other musical instrument, and a small tuning fork of this pitch obtained. Comparison of the hum of the motor with the sound of the tuning fork will then enable the correct projection speed to be ascertained without difficulty on subsequent occasions.

A. T. WELFORD.

St. John's College, Cambridge.

By
JOHN
MARTIN
A.R.P.S.

For explanation of
photographs, see
accompanying
article.



Fig. 1.

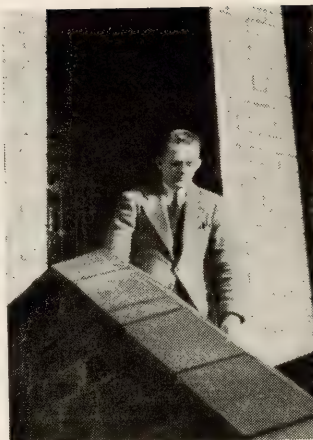


Fig. 2.



Fig. 3.

Making Them Move

ONCE we have mastered the technique of our cine cameras, that is, when we can produce clear, bright pictures with a reasonable degree of consistency, we shall, no doubt, turn our attention to the production side of a film. One of the first problems we shall encounter will be the question of continuity, that is, the manner in which we are going to link our shots together, so that to the audience they appear continuous. Each shot should be so designed that it merges or flows into the next, so that the action is fluid and not disjointed.

We could make certain of getting continuity simply by setting up our camera and filming every action of every incident from start to finish, but this would entail an enormous amount of film and, incidentally, make the film exceedingly boring. So it becomes essential to reduce ordinary time, as we know it, to what is known as filmic time. In other words, every action has to be condensed, so that it occupies a minimum time on the screen and yet suggests ordinary time to the audience.

Filming a Simple Incident

Supposing we wish to film a simple incident like the following: a man comes out of a house, gets into a car and drives off. We set up our camera on the pavement opposite to the house so that we can embrace the whole scene in long shot, as in fig. 1, and we film the whole action in the ordinary time which it takes to perform—that is, from the time the man leaves the house until the car is finally out of the picture.

This is what we shall get on the screen: the man comes out of the front door, closes it, walks down the eight steps to the garden gate, opens it, passes through, closes the gate, walks across the pavement, opens the car door, gets in, closes the door, presses his starter button, slips out his clutch, engages his gear, releases his brake, lets in his clutch and the car moves off. The action now is perfectly continuous but we have only achieved continuity at the expense of probably 15-20 feet of film (more if the car is a bad starter) and made the shot very boring for an audience to watch.

Having read "So You've Bought a Cine Camera?" in this issue, the beginner will not want to wait a month before learning how to take shots with it. In this article our contributor explains the basic rules of continuity.



Fig. 4.

Suppose now we try and condense this down by picking out the three essential points of this action, namely

- (1) The man leaving the house.
- (2) Getting into his car.
- (3) The car moving off.

Film this from the same standpoint as in fig. 1, but stop the camera after each of these three actions has been performed. On the screen the result will appear very disjointed and jumpy. The man will come out of the house and will then suddenly appear at the car door, and as he gets inside, the car will immediately move off as if driven by some miraculous power. In other words, though we have shown the three essentials of the action and probably saved half the footage, we have done so only at the expense of a very jumpy picture and have not suggested the time taken to perform the action.

Changing the Angle

Now instead of filming these three essentials from one standpoint, we change the angle in each of them. In the first scene we show only the front door and the top step, as in fig. 2, and stop the camera when the man is out of the picture. Then we change the angle so as to show the pavement and the car door, as in fig. 3, stopping the camera when the man is inside the car. Finally, we film the car moving off, showing a back view of the car (fig. 4).

On the screen the action will appear quite continuous and will not look disjointed because we have three different viewpoints. The man will leave the picture in the first shot and will re-enter it in the second and the mind of the audience will automatically fill in the gaps

(Continued on next page)

Making Them Move

(Continued from previous page)

in between. The actual time taken to perform the whole action would probably be 30 seconds, whereas now we have condensed it down to a filmic time of 10 seconds.

This condensing of ordinary time to filmic time is the basis of good continuity. The more we can condense, the snappier our films will become. Every incident in a film should be looked at with a view of condensing the action to its barest essentials and yet making the action appear quite fluid to the audience.

Suggesting Distance

It will be noticed in the above instance that in the first scene the man leaves the picture and re-enters it in the second; by filming in mid-shot or medium close-up the time taken for him to leave the picture is much less than if he had been filmed in long shot. Furthermore, as soon as he has left the scene, the mind of the audience is prepared for the change of scene, since the stage, as it were, is now empty. Similarly, when he has entered the car, he is, as far as the audience is concerned, offset, and so the change of scene appears the natural outcome.

The continuation of the filming of a scene after the actor has left can often be used to advantage to suggest distance. Imagine a scene in which a maid enters a room and comes up to her mistress sitting in a chair. Suppose we divide this up into two shots:

- (1) The maid entering.
- (2) The maid coming up to the mistress.



In the first shot we keep the camera running for a short while after the maid has left the picture. In the second shot we start the camera before the maid enters the scene. If these two scenes are now joined together, the pause in the action when the maid is not actually on the scene will suggest the distance between the door and the chair, and by clipping frames off the end of the first scene and the beginning of the second, we shall gradually decrease the apparent distance between the door and the chair. This power of suggestion by the association of different film strips is one of the most fascinating features of film construction.

Change of Order of Shots—Different Effect

Here is another very interesting experiment which you can try for yourselves when you have a few feet of spare film left in the camera. Film a boy running through a scene past a tree. Then without changing the camera position film a man doing the same thing. Repeat these two shots with a change of scene—have them running past a pillar box, say. You now have four shots which you can first of all join up in the following order.

- (1) Boy past the tree.
- (2) Man past the tree.
- (3) Boy past the pillar box.
- (4) Man past the pillar box.

This order will suggest to the audience that the boy is being very closely followed by the man. Alter the order to (1), (3), (2), (4) and you suggest a greater distance between the boy and the man. Finally change the order to (2), (1), (4), (3) and you suggest that the boy is running after the man. To increase the tempo or speed of this action it is only necessary to clip the scene before the boy leaves the picture and start it again after he has entered the next scene—in other words, cut on the action.

Allowing for Time Lapse

It often happens that we wish to suggest a passage of time. For instance, a man enters a house, changes his clothes and comes out again in tennis attire. We know, of course, that if the man enters the house in ordinary clothes and comes out again in tennis clothes, he must have changed, so this part of the action is not essential, but if we cut direct from the shot of him entering the house to a shot of him coming out again, the effect will be ludicrous on the screen, simply because we have not suggested the time taken to change.

We can overcome this in several ways. In the first place, we might interpose a shot or shots of some action which is taking place at the same time—for instance, his family playing tennis in the garden. It is interesting to note, in passing, that if we expend 10 feet of film in one shot of the tennis, the apparent time interval will not seem as long as will five different short shots of 2 feet each, despite the fact that the footage is identical.

A quicker transition, and one which would be more economical as regards film footage,

You can't go far wrong in filming children—but catch them unaware of the camera.

would be to use either the fade or the dissolve. Both can be used to mark a passage of time. Fade out on the man entering

(Continued on page 176)



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Close-Ups

The oft-repeated advice to take plenty of close-ups is liable to misinterpretation. If you take too many portraits, for instance, you will probably find yourself faced with difficult problems of continuity.

By

H. A. V. BULLEID, M.A.

Example 1. It is desired to show Albert executing a masterly high-dive.

Now it would be simple to set up the camera to include the bath, high-board and steps, and film Albert's whole procedure from approaching the steps to coming up for air after the masterly dive. This would take (say) 40 secs., and would be an incredibly boring sight because the amount of action is insufficient to "hold the screen" for so lengthy a period.

The slow journey up the steps must be cut, also the period between hitting the water and coming up again; and instead we show glimpses of relevant details in suitable close-ups which not only fill out the action but actually save footage, as the approximate shot-lengths given below indicate. By visualising the episode it is quite simple to think of suitable close-ups: (1) Albert's feet climbing the steps. (2) George telling him to hurry up. (3) Notice giving the height of the board. (4) George applauding (or sneering at) the dive. (5) Albert coming to the surface, after the dive.

The scenario for the episode will thus read as follows:

Shot 1.	L.S. Albert approaches board and starts to climb.	5 secs.
" 2.	C.S. His feet climb.	3 "
" 3.	C.S. George urges him on.	2 "
" 4.	L.S. Half-way up, climbing steadily.	3 "
" 5.	C.S. Notice giving height of board.	2 "
" 6.	L.S. Albert arrives on top, dives.	8 "
" 7.	C.S. George expresses suitable comment.	2 "
" 8.	C.S. Albert comes to the surface.	5 "
		Total 30 secs.

Close Shots as Pungent Commentary

It will be seen that about 10 secs. have been saved, the close-ups occupying less time than the action whose place they usurp. Moreover, and this is the most important thing about the whole business, these apparently innocent and innocuous close-ups can be used to make the most pungent comments on the action imaginable. Thus (1) the feet need not be Albert's; they can be athletic, flabby, misshapen; they can limp up or trot up. (2) and (4) George (or Georgina) can be any type from five-years-old hero-worshipper to disapproving

ABOUT this time of year it becomes fashionable to advise less experienced cinematographers that when they go out filming they should take "plenty of close-ups." This advice is vague, and irritating, and liable to misconstruction; it does not mean taking numerous head-and-shoulder shots of people appearing in the action (which cause grave continuity and matching troubles in editing), nor does it mean placing the camera so near to everything that all movements are exaggerated and relative sizes and positions lost.

What the advice does mean, in fact, is that plenty of relevant, associative and/or contrasting close-ups should be taken to supplement the basic descriptive mid- and long-shots. The duties of such close-ups will be to emphasise details of, or connected with, the main action; and sometimes to act as comments on this action. These comments can, of course, be sly or cynical or symbolic, etc., at the discretion of the individual cinematographer.

Don't Shoot Too Many Close-Ups

It must be mentioned that such shots need not necessarily be close-ups. A trite example, "C.S." of a flock of sheep following a shot on a crowded dance-floor, will serve to illustrate how elastic the term close-up can be.

It is obvious that experience is the main factor that will teach the cinematographer where and when such shots ought to be filmed; but the following examples of quite typical cases will be found to give useful guidance. It should be specially noted, however, that after first getting the hang of the idea one tends to shoot *far too many* of these close-ups, which results in wasted film and consequent irritation at being unable to use material which of itself may be excellent in every way. Accurate preliminary planning of the film would, of course, prevent this happening; but one has to cater for those numerous occasions when such circumstances as short notice or unpredictable factors make planning quite impossible.

When They Are Required, and Why When They Should be Shot, and How

Aunt. Pleasure, derision, encouragement, etc., can be expressed. (5) Albert can come up blandly or exhausted, etc.—or not at all! (Fade-out).

In addition, not one of the shots need be taken anywhere near the swimming-pool, so long as no incongruous backgrounds are allowed to appear. This simply means that it is easy to redeem errors and omissions in planning; but at the same time it should be stressed that, if the episode is to be a genuine record (as it almost always will be) the close-ups required should be filmed on the spot.

Saving Footage

Just one more point about this example: when shooting the basic long-shot, the camera will be stopped when Albert starts climbing; run again for about 3 secs., when he is half-way; and run again from reaching the top to the climax of the splash. To avoid wasting footage the cinematographer must go about this shot with a crystal-clear idea in his head as to the exact requirements. The saving in footage is a most decisive reward.

Example 2. It is desired to screen a glimpse of the family at a picnic.

The problem here will be to show the picnic and eaters, without stooping to a dreary presentation of vague mid-shots and self-conscious, grimacing close-ups. Consideration of past picnics yields the inspiration of dramatising a battle against wasps and flies, so we can show close-ups of pests waved away and swiped-at and smoked-at. The episode might be rounded off on a grimly comic note by showing the insects as victors in the unequal struggle. For brevity we will describe the picnickers as A, B, C and D. A suggested set of close-ups is best explained in scenario form, as follows:

- Shot 1. M.S. The picnic in full swing.
- " 2. C.S. A eats, waves away flies with his hand.
 - " 3. C.S. B ditto.
 - " 4. C.S. C ditto but with small leafy branch.
 - " 5. C.S. D ditto but with large leafy branch.
 - " 6. M.S. They all wave about.
 - " 7. C.S. A wasp crawls onto the sandwiches.
 - " 8. M.S. A swipes at it.
 - " 9. C.S. Fly in cup of tea.
 - " 10. C.S. B picks it out fastidiously with a pencil.
 - " 11. C.S. C lights cigarette and puffs smoke all round.
 - " 12. C.S. Smoke gets in D's eye and he remonstrates irritably.
 - " 13. M.S. All four wave, swipe at food . . .
 - " 14. C.S. Wasps climb over cakes and fruit.
 - " 15. C.S. Three flies struggle in a tea-cup.
 - " 16. M.S. Waving and swiping more hectic.
 - " 17. C.S. Food scattered by mighty swipe.
 - " 18. C.S. A foot knocks over cup: tea swamps around: cigarette falls into the mess . . .
 - " 19. M.S. A, B, C and D sit, quiet and forlorn, a discreet distance away from the wreck.

This suggestion is merely one out of a million alternatives. A point worthy of note is that continuity and shot-matching troubles are kept to a minimum by arranging as far as possible to group close-ups in

Quite sufficient to indicate that somebody has been out in the rain—no need to take a number of elaborate exteriors to show this.

batches together; because if every close-up follows a mid-shot then at the start and finish of every shot exact matching of the position and movements of the actor shown in the close-up is essential.

In the 19 shots above, such matching is only called for between shots 1 and 2, 5 and 6, and 12 and 13. Reverting to the first (diving) example, here no such matching is called for at all: so in photographing it is only necessary to concentrate on maintaining a uniform style of lighting, and in editing it will only be necessary to trim the shots, if required, to avoid any drag in the action.

It cannot be too strongly emphasised that when two shots follow each other on the screen the audience automatically seeks to link them together: therefore if a close-up of a man staring is followed by a close-up of any object, it is at once assumed that he is looking at that object. A shot of a house followed by a shot of a "To Let" sign lets us *know* that the house we have just seen is to let. These effects are used quite normally in the two examples above, but it is interesting to carry the principle right through to its logical conclusion by constructing a scenario wherein the story is told entirely in close-ups.

The final example, below, does this for the simple story of a washed-out picnic: incidentally, only hands, feet and inanimate objects are shown, in which case it is amusing to end up with close-ups of the people

(Continued on page 176)



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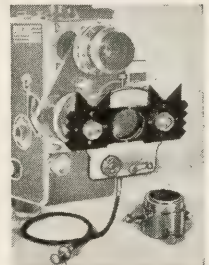
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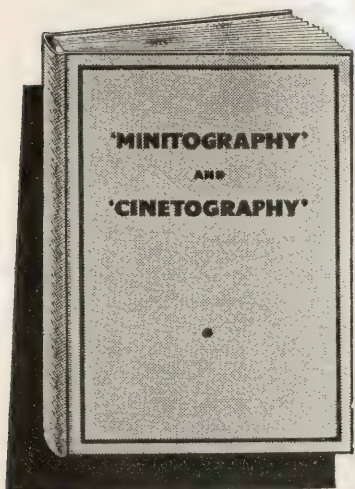
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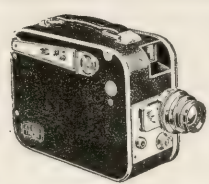
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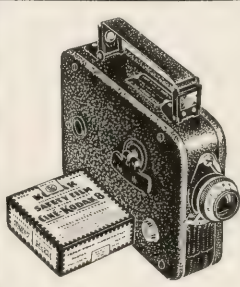
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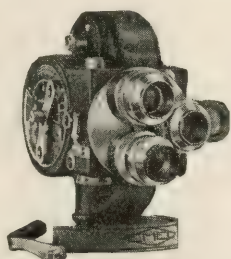
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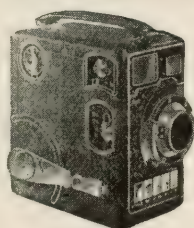
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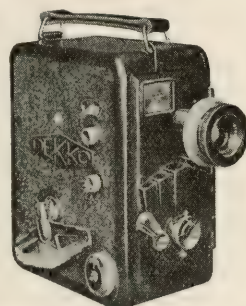
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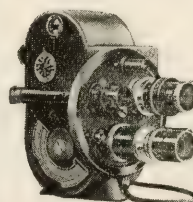
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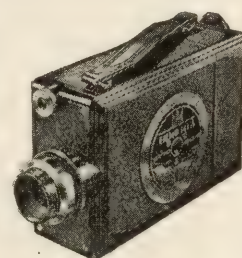
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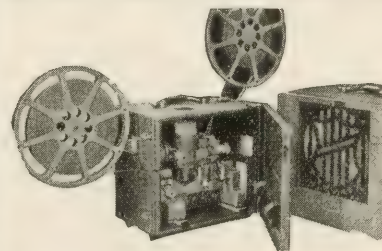
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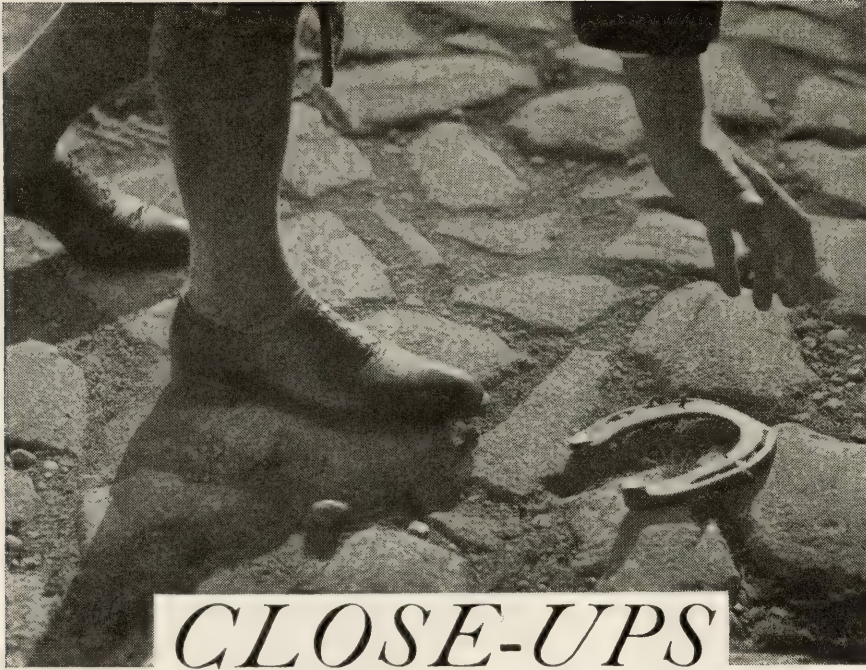
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CLOSE-UPS

(Continued from page 173)

concerned. Such a scenario is, admittedly, rather an affectation; but the resulting film affords good screen entertainment, is easy to produce, teaches one an amazing amount about close-ups, and (best of all) provokes most enthusiastic applause from the average audience.

Example 3. "Traditional Disaster."

(C.S. throughout)

- Shot 1. The picnic-basket lid is shut. The basket is lifted off table.
- " 2. Feet walk away . . .
- " 3. Hand opens car door.
- " 4. Basket placed on back seat.
- " 5. Door slammed shut.
- " 6. Car wheel: it moves forward.
- " 7. Sign post indicating destination.
- " 8. Picnic-basket placed on the grass.
- " 9. Edge of rug pulled up beside basket.
- " 10. Hands open basket.
- " 11. Wrist watch: 4.00 p.m.
- " 12. Cloth spread by basket, cups etc., set out.
- " 13. A hand takes a sandwich . . .
- " 14. Sandwich minus large bite put down on plate.
- " 15. Another hand pours out drinks.
- " 16. The array of food, in brilliant sunlight: a shadow comes across.
- " 17. Hand pauses in mid air holding half-eaten sandwich.
- " 18. A rain-drop falls on tablecloth.
- " 19. Hand grabs several sandwiches plus drink.
- " 20. Another hand does likewise.
- " 21. Basket shut and picked up.
- " 22. Foot knocks over plate of cakes.
- " 23. Feet running.
- " 24. Heavy rain falling on wreckage of picnic.
- " 25. Feet standing by tree-trunk, basket adjacent.
- " 26. Wrist watch: 4.10 p.m.
- " 27. Rain on picnic.
- " 28. Rain on car.
- " 29. Feet under tree.
- " 30. Wrist watch: 4.20 p.m.
- " 31. Torrential rain rises in mist on road.
- " 32. Remains of picnic simply deluged.
- " 33. Wrist watch, 4.30 p.m.
- " 34. One toe taps the ground indecisively.
- " 35. Other person's foot stamped very decisively.

A close-up such as this might well commence a film having good or ill luck for its theme. But note that it must be a close-up. A long shot would not establish the theme sufficiently clearly.

- Shot 36. Basket grasped by a hand.
 - " 37. Feet sprint from tree.
 - " 38. Cloth and plates hurriedly grabbed.
 - " 39. As shot 31.
 - " 40. Car door handle. Hand grabs it. It does not move.
 - " 41. Hand searches trouser pocket.
 - " 42. Key lying on ground by tree.
 - " 43. Foot stamped furiously.
 - " 44. Feet running.
 - " 45. Hand holds picnic-basket over soaked cloth which is draped over head in wild attempt at shelter.
 - " 46. Hand grabs key.
 - " 47. Feet running.
 - " 48. As shot 45.
 - " 49. As shot 47.
 - " 50. Key inserted, door opened.
 - " 51. Basket falls onto road.
 - " 52. Car wheel starts, stops again.
 - " 53. Hand grabs basket.
 - " 54. Car wheel starts again.
 - " 55. Wrist watch: 4.40 p.m.
 - " 56. Rain spatters on windscreen.
 - " 57. Wrist watch: 4.55 p.m.
 - " 58. Hand opens house door.
 - " 59. Soaked basket and cloth on floor.
 - Shot 60. Wrist watch, lying on table, 5.00 p.m.
 - " 61. A pile of soaked clothes.
 - " 62. Another ditto.
 - " 63. A sundial. Sun comes out, indicating 5.05 p.m.
- The End.

A hose and/or water-can will provide all the necessary rain. The sun going in or coming out is done by a large sheet of cardboard. Daylight-saving causes sundial reading oddity. Average shot lengths between 2 and 5 seconds, depending on content.

This may savour rather of an "exercise in filming," but it is one which will result in a most pleasing film.

Making Them Move (Continued from page 170)

the house and fade in on him coming out again. The dissolve is most effective when there is some direct association between the two scenes, chiefly of pattern or similarity of action. We could dissolve from a close-up of the man's black shoes entering the house to the same feet now clad in tennis shoes coming out.

The trouble with both these transitions is that they will appear too abrupt. They must be done slowly. Possibly the best transition would be to combine the interposed shots with the fade. Fade out after the last tennis shot and fade in on the man coming out of the house in tennis attire. The shots of the tennis will prepare the audience for the time lapse and the final fade out and fade in will complete it quite smoothly.

The planned type of film has a better chance of being successful from the continuity point of view than a film taken without preparation, because each incident can be studied beforehand with the idea of condensing it to the essentials, and the action can be worked out so that the different shots follow each other in a logical and fluid manner.

Simple Synchronising Systems

IN the previous articles in this series the apparatus required, and its method of operation for making sound-on-disc recordings, has been described in some detail. The user is now in a position, therefore, to make recordings that are, from the technical standpoint at least, of excellent quality. This being so, it would now seem desirable to deal with various other aspects of the problem that are especially applicable to amateur film work, with which this apparatus is designed to link-up.

Whatever the type of film, it is almost certain that it will be necessary to record speech, whether this is just a simple commentary to a holiday or documentary film, or an elaborate photoplay with a number of speaking parts. For this purpose a microphone will be an essential item of the equipment, and as this piece of apparatus has not been described previously, it is now proposed to give an outline of the various types available and their suitability for amateur work.

The Microphone

The simplest and least expensive microphone is the carbon type which can be again subdivided into two classes, the ordinary and the transverse current. A carbon microphone, of which the ordinary telephone transmitter is an example, consists essentially of a collection of carbon granules, arranged so that a current can pass through them, and a thin diaphragm placed in front of and in contact with them. Movements of the air in front of the diaphragm, i.e., sound waves, cause it to vibrate, thus varying the compression of the granules behind, and also, simultaneously, the resistance of the electric circuit in which the microphone is connected.

Ordinary carbon microphones can be obtained at prices ranging from a few shillings upwards, and are very

This is the fourth and concluding article in the series. The first three dealt with the principles of home recording, types of records and cutting.

By NORMAN DYER

often ex-G.P.O. transmitters, although some of special make and design can be obtained at a higher price. These microphones will give passable quality on speech, by which is rather meant that, although speech will be recognisable as regards words, the character of the voice will be lost.

Although they are completely unsuitable for the recording of music in any form, they have the advantage of a high output, which enables them to be used on the pick-up terminals of any radio set or amplifier without any additional amplification being necessary. The transverse current variety, which is an improvement on the type just described, will, however, give really good quality, in many ways as good, if not better than, that obtainable with any other type of microphone. The output is lower than that of the ordinary type, and in some cases a pre-amplifier, which is a small, separate amplifier connected between the microphone and the main amplifier, may be needed. Whether this is so

or not can only be determined by trial, and will depend on the characteristics of the particular microphone and main amplifier used.

Polarising Voltage

All carbon microphones require what is known as a polarising voltage, generally of 4-6 volts, which may be conveniently supplied from an ordinary flash-lamp battery. A microphone transformer is also necessary, and is often built in the microphone unit, and can always be supplied by the makers of the microphone. Transverse current microphones range in price from about 25/- to £3 or £4, and may be

(Continued on page 179)



The greengrocer wins a large sum in the penny pools, and forthwith dreams of pleasant tête-a-têtes at exclusive restaurants. Here is the scene being shot and as it appears on the screen. (From the Portsmouth F.S. film, "What's in a Name").

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16mm. **Cine Kodak K**; f/1.9 lens; 8 and 16 frames per sec.; combination case; very good condition; List £32 15 0

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Ensign Kinecam Model 4, 16mm.; 1 in. Dallmeyer f/1.9 lens; normal and ½ speed; good condition

£6 6 0

Ensign Super Kinecam Sixteen, 16mm.; 1 in. Cinar lens f/2.6; 1in. Dallmeyer Triple Anastigmat f/2.9, also 1 in. Dallmeyer f/1.3, also 3 in. Dallmeyer f/4.5; Trioptic finder; leather case; Cost approx. £68 0 0; fair condition

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Cine-Kodak Model K, 16mm.; f/1.9 lens; combination case; as new

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Siemens Model C, 16mm.; 20 mm. Meyer Anastigmat f/1.5; 4 speeds, 8, 16, 24 and 64 frames per sec.; T.B. and I shutter; focussing to 20 ins.; attached Leitz rangefinder; excellent condition; List £54 10 0

£29 10 0

Bell & Howell Filmo 70 D, 16mm.; 1in. Cooke f/3.5 lens also 1 in. Cooke Speed f/1.8 lens, also 3½ in. Cooke f/3.5 lens; turret head; speeds 8, 12, 16, 24, 32, 48 and 64 frames per sec.; case; good condition

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178

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Simple Synchronising Systems

(Continued from page 177)

obtained from many firms, such as M.R. Supplies, 68, New Oxford Street, London, W.C.1., and Will Day Ltd. An excellent example of the transverse current microphone at its best is the B.T.H. Straightline type, which is capable of giving practically perfect quality. Complete with transformer, it costs £3.

Another type of microphone in considerable favour is the moving-coil, which is actually a sort of reversed form of the loudspeaker of the same type now in universal use. In this type the current fluctuations are set up by the movement of a small coil in an energised field, this coil being attached, of course, to the diaphragm. The moving-coil microphone has several advantages over the carbon type, one of which is that, owing to the principle employed and the use of a permanent magnet, there is no need for a polarising voltage with its consequent battery.

Another advantage is the absence of background noise, inevitable to a greater or lesser degree with carbon microphones owing to the granules. The quality obtainable with a moving-coil microphone is of quite a high order, and the price is generally around £4.

Very Little Background Noise

The Piezo-crystal is another excellent type of microphone, having many advantages. Its principle of operation is based on the fact that when a stress is applied to a certain type of crystal (Rochelle Salt), its value as a condenser varies, and this, being connected in a suitable circuit, causes the necessary current variations. No polarising voltage is needed, the output is high and the quality excellent; background noise is practically absent. This microphone costs about £4, and can be obtained from R. A. Rothermel Ltd., Rothermel House, Canterbury Road, London, N.W.6.

Other types of microphone are the velocity ribbon and the condenser. Owing to their high cost, they are hardly suitable for amateur use, though their many advantages make them largely used in the more specialised professional field. Having dealt with the various types of microphones and thus the last link in the recording chain, some consideration can now be given to methods of synchronising records and film.

Several methods of synchronising by electrical interlock have appeared from time to time in *Amateur Cine World* and the reader interested in these methods is referred



A low viewpoint throws the figures against the sky, providing a plain background that serves to bring them into relief.

to these sources. Electrical interlock, though obviously the most satisfactory method, must, by its very nature, involve a considerable measure of complication, and, for its construction, mechanical and electrical knowledge. For those who do not wish to go to these lengths, and whose films consist largely of the holiday and documentary types which do not need exact lip-synchronisation, a simple method of synchronisation described by the author in the June, 1937, issue may be of interest.

Using a Stroboscopic Disc

Briefly, it consists of using a stroboscopic disc fixed for 16 f.p.s. on the projector, and a similar disc for 78 r.p.m. on the recorder. The formula for calculating a projector disc was given recently in *A.C.W.*, while the discs for the recorder can be obtained from any gramophone shop. The film is inserted in the projector, and two feet in front of the leading title a start mark is made, and this put in the gate of the projector. The cutter is then lowered on to the edge of the record, and the two started together. It will be found that, once set, the speed of the recorder will keep constant, and attention will chiefly have to be given to the projector, which will tend to vary in speed. By keeping a constant watch, however, the speeds of both can be kept constant.

When played back, the same procedure is adopted, and it will be found that, if care is taken, very close synchronising will be held. For long films, several records will obviously have to be used, and these can be made separately, using the same technique as described above, making a start mark two feet in front of each portion of the film. When playing back, a twin-turntable unit can be used, and when the start mark for each particular sequence flashes on the screen, the record can be started and switched on when the other one ends.

Finally, a note on the more elaborate uses of the recorder unit, as regards the uses of multiple inputs and "mixing." It is, unfortunately, not possible to connect an infinite number of input sources together on to one amplifier, otherwise there will be serious interaction between them. Actually, only one input can be used

BRIGHT, sunny weather can be a treacherous friend to the colour film enthusiast, for it too often tempts him to shoot without preparation. The outstanding difference between colour and black and white, when it comes to assembling the complete picture, is that the former demands editing *actually before* shooting.

Black and white shots are comparatively easy to match ; not so with colour. Audiences become restive at too stringent jumps from light to shade and at too drastic changes of shade, as from reds to blues or yellows to greens. To be really successful, therefore, the colour film must be planned well in advance.

Having chosen one's subject, it is wise to decide upon its tone, that is to say, its basic tonal harmony, the relation of every sequence in the picture to every other sequence. It sounds very highbrow and 'arty.' Actually it is just plain common sense, for by aiming at a certain prescribed range of colours we in fact make a true colour picture and not merely a photographic record of a lot of brightly coloured objects.

Prepare a Rough Guide

First, then, let us jot down what we intend to include in the film. A separate slip of paper for each scene-idea will serve as a rough guide to start with. Being on separate slips they can easily be shuffled into a new sequence if we discover our original idea takes too many liberties with the chromatic scale.

Our aim must be to achieve perfect balance. First we should avoid abrupt changes from exterior to interior settings. The deterioration in colour values will be too marked on the screen if we go straight from lawn to

Edit Your Colour

The reason is that, if you do not, you may be faced with some awkward problems in matching the shots due to variation in colour. A colour film should not be merely "a photographic record of a lot of brightly coloured objects."

lounge. Rather aim at leading your audience into the interior scene by one in a key mid-way between the two, that is to say, by way of a shady walk, an arch-way or verandah.

Next it is essential to obviate switching direct from primary colours—red, blue and yellow—to delicate pastel shades such as lavender, pale pink and duck-egg blue. There must be a 'break down' between the two, and it is far simpler in the long run to plan this ahead of shooting rather than to try and juggle with the scenes after they have been actually committed to film.

Bridging Gaps in Colour Continuity

Often a striking change of angle, especially if it introduces heavier shadows than in the preceding shot, will serve to bridge such gaps in colour-continuity. If it concentrates on the same main foreground object as the shot before it, this type of 'break down' shot will enable the eyes of the audience to carry over quite satisfactorily from a primary to a pastel colour when the film is projected.

If you introduce characters, such as in the picturisation of a legend, take care to see that the locations you have chosen are in harmony with one another, and that they lead up to one another. Don't, for example, cut direct from a girl standing on yellow sand before a blue ocean to a scarlet-cloaked sentry by a castle wall.

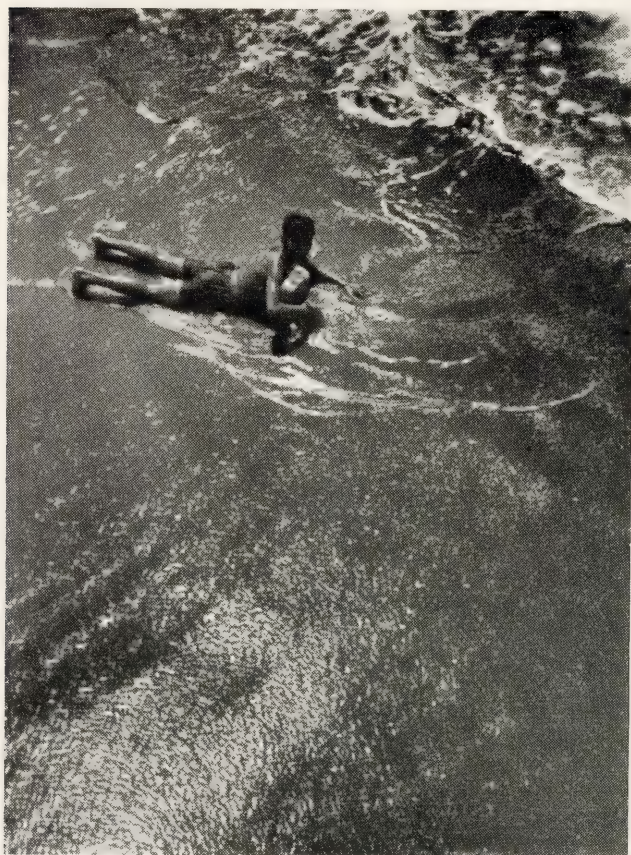
Contrive it so that you follow through from the sea shore with the girl, who should wear a grey costume, as she clambers over brown sea-weed covered rocks, next passing beached fishing vessels on which furled, orange-coloured sails are in evidence, before encountering the brilliantly attired soldier. You will note that the girl's grey costume will maintain the link from sea shore to castle wall, while the objects she passes will gradually build-up from yellow to orange and from orange to red.

Variations in Colour

Naturally one will guard against errors in exposure, but we are prone to overlook equally disquieting variations in colour quality due to shooting scenes belonging to the same sequence on different days, for, though exposure may be correct, the first half of a sequence shot one day may fail to match up in colour-quality with the second half which was shot later in the week or even only on the following day, due to the atmosphere itself—not the light—having altered in the interim. In other words, though both days may have been characterised by bright sunlight, on the second day a fine haze was present—with annoying results when the two shots are collated on the editing table.

This variation may be present even when shooting for a prolonged

In a shot that follows this in a colour film, blue should be the predominant tone, to avoid a sudden clash of conflicting colours.



Films

BEFORE

Shooting!

By
LESLIE WOOD

When shooting scenes containing a good deal of sky, decide whether or not a haze filter is to be used. It is most inadvisable to splice in a filtered shot with unfiltered ones.



period over one day only. The afternoon light, though photographically excellent, may have a slightly different atmospheric quality to that of the morning light. Though its actinic quality is the same, dust in the air may make it more golden. The change will not be apparent if the scenes are taken in sequence.

For a very similar reason it is always a good idea to try and include all scenes comprising a sequence on one loading of film stock. Providing exposure was correct and the scenes shot within a relatively short space of time, development will give results which are identical, but the same cannot be said of scenes which have been shot on two different loadings, for the second will probably receive a different developer from the first, and, though slight, it will nevertheless be noticeable on the screen, especially in scenes which have exactly the same locale.

Effect of Haze Filter

One other point is worth bearing in mind before we actually come to handling the film on the editing bench. If distinct haze is present and, in order to obtain clear sky shots, we use a haze filter, do not forget that it will materially affect their rendition; the sky will appear much lighter than it really was when the picture is projected and this must be taken into calculation in relation to the rest of the colour composition. Also, to cut from a normal blue sky (without haze filter) to a pale, greyish one (with filter) is unforgivable, so it is essential to make up your mind before starting to shoot whether you are going to use it and, having made your decision, to stick to it. There can be no change-over half way through a succession of related scenes.

At the editing bench it is always a good plan to wear a pair of washleather gloves. They should, of course, be well washed and retained specially for the purpose. Colour film is ruined by the slightest scratch of the nails; also it has the unhappy knack of recording finger prints with the efficiency of a police department. Take no risks on this score, and be sure, when making splices, to use no more cement than is absolutely necessary, as any surplus oozing at the edges will take out the colour on

the adjoining frame and appear as an ugly transparent gash when the film is shown. Remember that it is only necessary to remove the emulsion down to the blue base.

If, after the rough cut of the picture is completed, one or two unforeseen jars occur in the transition from the colours in one scene to those in that immediately following, it may be permissible, if the film is a travelogue or documentary and not fictional, to insert a brief two word title, such as "Light work," "Willing hands," "Afternoon siesta," or something similar, which, even if obvious and actually superfluous, will not break the audience's attention too drastically and will effectually cover up an otherwise too abrupt switch-over in colour.

Titles

At best, however, it is merely a 'let out' for an editorial impasse which never should have arisen, and, ordinarily, titles should be inserted with the usual discrimination, remembering that apart from their wording they can be artistically dramatic simply through careful placing. As an instance, a sequence which leads up gradually to a crescendo of colour should have a fairly long title at its conclusion. It will give something of the same sense of fulfilment which the curtain does at the theatre when it is lowered at the end of a scene which has been becoming steadily more and more tense. Not only that, but, from the practical point of view, it will rest the eyes and allow them to become adjusted for the different tonal colourings which the next sequence is almost bound to contain.

And here is one last tip. Clip out of an old encyclopædia or school primer a coloured plate showing the colours of the spectrum. Mount it on a card and hang it over the editing bench. It will prove an invaluable guide if ever you are in doubt, not only as to what colours 'go' with others but, even more important from the view of harmony in building up the complete film, which colours follow others.

EXPOSURES FOR YOUR COLOUR CRUISE FILM

We are asked to point out that the photographs illustrating the article published last month were taken by H. Gernsheim.

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8-mm. Cine Nizo, f/2.5 Doppel Anastigmat (interchangeable), 4 speeds 8-64, triple view finders; cost £21 £13 10 0

8-mm. Cine Nizo, f/2.5 Doppel Anastigmat (interchangeable), 4 speeds 8-64, triple view finders, fitted with hand crank for trick work, etc.; cost £27 £17 10 0

8-mm. Ditmar, f/2.5 Berthiot, 2 speeds 8-32, hand crank for trick work, etc. £10 17 6

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8-mm. Kodak 8/20, f/2.7 anastigmat in universal mount £7 17 6

8-mm. Kodak 8/20, f/3.5 anastigmat, universal focus £6 17 6

8-mm. Bell & Howell Streamline Filmo 134E, f/2.5 Mytal (interchangeable), 4 speeds 8-32, stills, with case; as new; cost £23 12 6 £17 17 6

8-mm. Ditmar, f/1.8 Berthiot, focussing, 2 speeds 8-32, hand crank for trick work, etc. As new £13 17 6

8-mm. Cine Kodak Model 8-20, f/1.9 anastigmat lens, interchangeable, complete with combination case; as new; cost £25 0 0 £17 10 0

8-mm. Cine Kodak Model 8-20, f/1.9 Kodak anastigmat, interchangeable, complete with case; as new; cost £20 0 0 £14 17 6

9.5-mm. CAMERAS

9.5-mm. Pathe Model B, f/3.5 anastigmat lens; cost £6 £2 15 0

9.5-mm. Dekko De Luxe, f/2.5 anastigmat (interchangeable), 3 speeds, as new; cost £11 15s. 6d. £7 19 6

9.5-mm. Ditmar, f/1.8 Berthiot, focussing mount, 2 speeds; cost £18 18s. £9 17 6

9.5-mm. Ditmar Photocell, f/1.8 Berthiot, focussing mount, 2 speeds; cost £27 17s. 6d. £17 0 0

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9.5-mm. Coronet Model B, f/3.9 lens and case; nice condition; cost £3 15s. £1 17 6

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16-mm. CAMERAS

16-mm. Ensign Kinecam, f/2.6 Cinar, interchangeable, 3 speeds... £5 10 0

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16-mm. Kodak Model M, f/3.5 anastigmat lens, 100 or 50 ft. spool loading £8 10 0

16-mm. Victor "3", f/1.5 Meyer Kino Plasmal, interchangeable, 3 speeds £14 10 0

16-mm. Kodak B.B. Junior, f/3.5 anastigmat lens, 50 ft. spools £6 17 6

16-mm. Zeiss Movikon, f/1.4 Sonnar, rangefinder, 4 speeds, case £59 10 0

16-mm. Ditmar, f/1.8 Berthiot focussing, 2 speeds, 50 ft. spool loading £14 10 0

16-mm. Victor "3", with 3 lens turret, f/1.9 Ross and 15-mm. f/2.7 Zeiss Tessar wide angle... £16 10 0

16-mm. Bell & Howell Filmo 70D, turret head, f/1.5 Dallmeyer speed, 7 speeds, case £31 0 0

16-mm. Victor Model 5, turret head, f/3.5 Dallmeyer, 5 speeds and visual focussing, etc. £18 17 6

16-mm. Paillard Bolex, H.16, f/1.5 Dallmeyer speed, 5 speeds and visual focussing, etc.; cost £45 £22 10 0

16-mm. Ensign Super Kinecam, turret head, f/2.8 Cinar, 5 speeds, trioptic view finder £14 10 0

16-mm. Agfa Movex, f/1.5 Symmetar, interchangeable, 2 speeds, 50 or 100 ft. spool loading £12 10 0

16-mm. Kodak Model "A", f/1.9 Kodak anastigmat, hand crank, ideal for club use £12 17 6

16-mm. Bell & Howell Filmo 70E, f/2.9 Dallmeyer anastigmat lens, interchangeable, 5 speeds 8-64 frames, complete with case; cost £45 £20 0 0

16-mm. Cine Kodak Special, f/1.9 Kodak anastigmat, turret head, reflex focussing, adjustable shutter, 5 speeds 8-64, back wind, etc., etc., complete with leather case; almost new condition; cost £150 £99 0 0

16-mm. Kodak Model B, f/3.5 anastigmat lens, 100 ft. or 50 ft. spool loading £3 17 6

16-mm. Ensign Super Kinecam, f/1.5 Dallmeyer, turret head, 5 speeds 8-64, etc., complete with case £21 0 0

16-mm. Ditmar Photocell, f/2.8 Berthiot lens, 2 speeds 8-32, hand crank for trick work, etc.; as new £17 15 0

16-mm. Siemens Model B, f/2.8 Glaukar anastigmat, 3 speeds 8-64 and stills, etc.; very nice condition; cost £26 10s. £16 10 0

CAMERA LENSES

12½-mm. f/3.5 lens for Bell & Howell Filmo 8-mm. Camera £1 10 0

12½-mm. f/2.5 lens for Bell & Howell Filmo 8-mm. Camera £1 17 6

13-mm. f/1.9 Dallmeyer anastigmat for Keystone £5 17 6

15-mm. f/2.9 Dallmeyer Wide Angle fixed focus £4 7 6

20-mm. f/3.5 Dallmeyer, fixed focus £15 0 0

20-mm. f/3.5 Taylor Hobson £10 0 0

20-mm. f/2.7 Zeiss Tessar for Movikon 16 £6 15 0

1" f/1.5 Dallmeyer Speed in focussing mount £6 0 0

1" f/3.5 Cooke, standard thread £1 5 0

1" f/1.9 Ross, focussing, standard thread £4 17 6

1" f/1.5 Meyer Kino Plasmal in focussing mount, standard thread £10 10 0

1½" f/4 Dallmeyer Popular Telephoto for Filmo 8 £3 15 0

47-mm. f/2.5 T.T. & H. Cooke Cinema £10 0 0

2" f/1.9 Dallmeyer Kinematograph in focussing mount £6 10 0

2x Schneider Tele Longar Attachment for Siemens 8 Camera £5 10 0

2" f/3.5 T.T. & H. Cooke anastigmat in focussing mount, standard thread £6 0 0

3" f/2.9 Dallmeyer Telephoto in focussing mount £6 17 6

3x Berthiot Ampli Cinor Telephoto Attachment for Ditmar Camera f/1.8 fixed focus camera £4 0 0

3" f/4 Zeiss Sonnar for Movikon 16 £16 10 0

3" f/4.5 Kodak Telephoto for Cine Kodak Special £7 10 0

3" f/2.9 Dallmeyer Triple anastigmat £7 10 0

3" f/1.9 Dallmeyer Kinematograph in focussing mount £7 17 6

3" f/4 Dallmeyer Popular Telephoto for B.B. Kodak Jnr. £3 15 0

3" f/4.5 Kodak anastigmat in focussing mount. For Kodak "K" £6 17 6

3" f/4.5 Kodak anastigmat in focussing mount for model B.B. Cine Kodak £6 10 0

3½" f/3.5 Tele anastigmat, Agfa, in focussing mount for Agfa Movex 30 Camera, complete with Topas Filter £6 10 0

4" f/4.5 Dallmeyer Telephoto in focussing mount. Standard thread £5 10 0

4" f/5.5 Ross Teleross in focussing mount £3 10 0

6½" f/5.5 Ross Teleross in focussing mount. Standard thread £6 15 0

ACCESSORIES

Focussing Viewer for Siemens Cine camera £1 0 0

Cine Kodak Exposure Calculator as issued for Cine Special 5 0

200 ft. Magazine for Kodak Special £22 10 0

100 ft. Magazine for Kodak Special £19 10 0

8-mm. Siemens Cassette 17 6

52" x 52" Celfix "Duo" Blankana Screen £6 7 6

Carrying Case (Continental) for Paillard "G" Projector £2 0 0

16-mm. Bell & Howell Film Splicer £1 10 0

16-mm. Keystone Film Splicer £5 0 0

16-mm. Craig Senior Film Splicer £12 6

16-mm. Bell & Howell Film Cleaner for use on Filmo Projector £2 0 0

Siemens Universal Titler, cost £22 10s. £12 17 6

Cinecraft de Lux Titler with felt and celluloid letters, complete £3 5 0

Avo Exposure Meter, latest pattern £2 0 0

Weston Cine Exposure Meter, model 627 £2 5 0

Blendux Cine Exposure Meter £3 5 0

Amato Photocell Exposure Meter £2 7 6

Continuous Attachment for Siemens Projector, holds 50 ft. of film £6 10 0

Leather carrying case to hold 3 800 ft. 16-mm. reels £5 0 0

16-mm. Siemens Cinea Splicer, complete in leather case with divisions to hold 6 400 ft. reels £2 10 0

16-mm. Griswold Junior Film Splicer, as new £2 17 6

Portrait Lens for Siemens Camera 10 6

Ensign Humicase to hold 12 100 ft. 16-mm. reels 5 0

Cine Kodak Titler, suitable for Magazine Cine Kodak Camera £7 6

Kodascope Universal Film Splicer for 8- and 16-mm. films £1 17 6

Linhof 3 draw metal cine Tripod with Pan and Tilt head and Spirit Level £2 5 0

Goerz Reflex Focuser for Bell & Howell and other 16-mm. cameras; cost £11 10s. £4 10 0

Wondersign 3" Magnetic Letters and fount of numbers £2 5 0

Wondersign ½" Magnetic Letters and fount of numbers £2 5 0

Special Turret head accommodating 4 lenses to fit Cine Kodak Special £6 10 0

Rear Focuser for Cine Kodak Special £12 10 0

16-mm. USED CASTLE FILMS

SOUND :-

Germany invades Austria War in China American Legion

Bombing of the Panay Life of Edward Yesterday Lives Again

Cast Adrift Cowboys and Indians Christmas Cartoon Venice £3 10 0 each

SILENT :-

China Germany invades Austria £2 5 0 each

Canada Big Fish

R. G. LEWIS (CINE) 202, HIGH

R. G. LEWIS (CINE)

This is a rare opportunity to invest in a Camera and Projector. By holding a sale just now, we hope that many who have perhaps been on the brink of buying, but have delayed for one reason and another, will be encouraged to take the plunge and at the same time pick up a real bargain.

8-mm. PROJECTORS

8-mm. Kodascope 8/35, 200 watts lamp, fine condition ... £8 0 0
 8-mm. Kodascope 8/30, 100 watts lamp, built-in resistance... £6 0 0
 8-mm. Siemens H8, 200 watts lamp, closed resistance ... £27 0 0
 8-mm. Eumig, 250 watts lamp £10 0 0
 8-mm. Kodascope Model 8/60, 33 volt 100 watts lamp, built-in adjustable resistance, perfect condition £13 10 0
 8-mm. Cine Nizo, 200 watts lamp £15 10 0
 8-mm. Keystone, 300 watts lamp, complete with resistance... £9 17 6
 8-mm. Keystone Model L8, 500 watts lamp, complete with resistance £16 10 0
 8-mm. Keystone G8, 200 watts lamp, transformer and case ... £9 0 0

9.5-mm. PROJECTORS

9.5-mm. Pathe Home, motor, super attachment and transformer £4 17 6
 9.5-mm. Pathe Imp, motor, super attachment and resistance £3 17 6
 9.5-mm. Specto (green), built-in transformer, complete with case £10 17 6
 9.5-mm. Pathe Home, motor, super attachment and resistance £4 17 6
 9.5-mm. Pathe Home, motor, super attachment and resistance £4 0 0
 9.5-mm. Coronet Model II, built-in resistance ... £4 10 0
 9.5-mm. Dekko, motor drive, built-in resistance, super attachment £4 0 0
 9.5-mm. Pathe Model H, built-in transformer for 200-250 volts A.C. £7 0 0
 9.5-mm. Eumig PIII, 250 watts lamp, complete with case ... £10 10 0
 9.5-mm. Specto, latest model, built-in transformer, 100-110 volts £9 10 0

DO YOU USE A STILL CAMERA

If so, we can recommend our Miniature Camera counterpart R. G. LEWIS, and shall be pleased to make you an allowance on miniature apparatus against still or cine equipment.

DUAL PROJECTORS

9.5-mm. and 16-mm. Pathe 200B Plus, 200 watts lamp, complete with resistance £16 10 0
 9.5-mm. and 16-mm. Paillard Bolex G916, 500 watts, complete with resistance £31 0 0
 9.5-mm. and 16-mm. Peerless, complete with resistance and case ... £6 17 6
 9.5-mm. and 16-mm. Paillard Bolex D.A., 400 watts lamp, reverse and stills, complete with resistance and case £23 10 0

16-mm. PROJECTORS

16-mm. Kodascope Model C, 100 watts lamp, complete with resistance and case £5 17 6
 16-mm. Kodascope Model A, 200 watts lamp with ammeter control, complete with resistance, has been completely overhauled by Messrs. Kodak £13 10 0
 16-mm. Keystone, 300 watts lamp, complete with resistance... £12 17 6
 16-mm. Kodascope Model C, 300 watts lamp, fan cooled, complete with resistance £10 10 0
 16-mm. Siemens Home, 200 watts lamp, enclosed resistance, as new £25 10 0
 16-mm. Ensign Alpha, 100 watts lamp, complete with resistance and case £5 0 0
 16-mm. Bell & Howell Filmo 130, 1,000 watts lamp, 1,600 ft. arms, complete with case, as new ... £69 10 0
 16-mm. Eumig PIII, 250 watts lamp £9 17 6
 16-mm. Ampro, 500 watts lamp, complete with case ... £25 10 0
 16-mm. Ensign 100B, 250 watts lamp, complete with resistance for all voltages £12 10 0
 16-mm. Kodascope Model K50, 500 watts lamp, complete with resistance and carrying cases, almost new £37 10 0
 16-mm. Keystone Model A81, 750 watts lamp, complete with resistance £22 10 0
 16-mm. Bell & Howell Filmo, 400 watts lamp, with built-in resistance for all voltages, 100-250, complete with case ... £22 10 0
 16-mm. Victor, 250 watts lamp £16 10 0
 16-mm. Kodascope Model B, self-threading, 200 watts lamp, complete with resistance and case ... £16 10 0
 16-mm. Victor Model 2, 500 watts lamp, complete with transformer and case ... £21 0 0

TALKIE PROJECTORS

9.5-mm. Pathe "Vox," complete with speaker and transformer; cost £60 £41 10 0
 16-mm. GeBescope K16, latest model, 4 watts undistorted output, 1,600 ft. arms, almost new; cost £89 5s. £62 10 0
 16-mm. De Vry "Challenger," 750 watts lamp, 8 watts undistorted output, 1,600 ft. arms, as new; cost £130 £69 10 0
 16-mm. Amprosoud "N," 750 watts lamp, 1,600 ft. arms, 8 watts undistorted, beautiful condition; cost £138 £85 0 0
 16-mm. Amprosoud "M," 500 watts lamp, 1,600 ft. arms, 5 watts undistorted, good condition; cost £115 £78 0 0
 16-mm. Bell & Howell Filmosound, 750 watts lamp, 5 watts undistorted output; almost new ... £92 10 0
 16-mm. Bell & Howell Filmosound 138M2, 750 watts lamp, 10 watts undistorted, only 4 months old, as new £97 10 0
 16-mm. S.P. Wundatone, 300 watts lamp, built-in transformer, 100-250 volts A.C. ... £25 0 0
 16-mm. Model A GeBescope, 200 watts lamp, complete with speaker and built-in transformer 210-250 volts A.C. £35 0 0

SPECIAL PROJECTORS

16-mm. Business Kodascope, 100 watts lamp, self-contained daylight screen, resistance for 100-250 volts A.C. or D.C., cost £27 ... £15 10 0
 16-mm. Automotion Continuous Projector, accommodating 400 ft. film, 500 watts lamp, collapsible daylight screen and complete with resistance for all voltages 100-250 A.C. or D.C., ideal for advertising purposes £45 0 0
 35-mm. Howarth Portable, 250 watts lamp, speed control, 800 ft. spool boxes £5 10 0

Of Special Interest to Cine Clubs

We have for disposal "The Chariot," which was used by Mr. Matthews, of Ace Movies. It comprises the truck mounted on balloon tyres, and fitted with long length of cable and spotlight, revolving seat for cameraman, specially constructed wood tripod with beautiful panning and tilting adjustment. A grip release is also fitted to the tilting handle for a Cine Kodak Special. Price £39 10 0. We extend a cordial invitation to anyone interested to come and inspect this in our showroom.

8-mm. KEYSTONE PROJECTORS

We have for disposal 5 only Keystone Projectors which have only been used for showroom demonstration purposes. They are sold under our usual 12 months' Guarantee and we have no hesitation in recommending them for good service.

3 ONLY. 8-mm. KEYSTONE J8 PROJECTOR, 300 watts lamp, fan cooled, ventilation, automatic rewind, tilting adjustment, complete with res. for all voltages 100-250 A.C. or D.C. List price £15 10 6 Our Price £10 17 6

2 ONLY. Model L8. 500 watts lamp, fan cooled ventilation, electric rewind, speed control, pilot light and tilting adjustment, complete with res. for voltages 100-250 A.C. or D.C. List price £23 17 6 Our Price £17 17 6

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Limited Quantity Only ENSIGN FILM TITLES

6d. each 6 for 2/9

Quantity	Size	Title
41	8	The End.
12	8	Winter.
25	8	End of part 2.
6	8	Autumn.
23	8	End of part 3.
13	8	The Children at Play.
12	8	Spring.
9	8	End of part 1.
11	8	Summer.
11	16	Spring.
12	16	Winter.
6	16	Autumn.
24	16	End of part 3.
10	16	The Children at Play.
12	16	Summer.
13	16	End of part 2.

BOLBORN, LONDON, W.C.1.

CHANCERY 6954-8

Making a Film of

SCHOOL LIFE

TOWARDS the end of 1937, Mr. Gammon, headmaster of the Beckenham and Penge County School for Boys, set aside money to form a school cine society. As no member of the staff had had any experience of film making, I was asked to turn to cine—from still photography—and was given the task of buying equipment. The following apparatus was obtained: a Paillard-Bolex Model H 16mm. camera with 1 in. f/1.5, 4 in. f/4 and 15mm. f/2.8 lenses; an Amigo tripod; a cine-Weston exposure meter; a spotlight; an Agfa splicer, and an Ampro 750 watt projector. A lighting outfit using eight 500 watt bulbs was built in accordance with instructions in the January, 1938, *Amateur Cine World*.

A Trial Film

In order to try out the new apparatus before attempting serious work, the cine society decided to make a film of the everyday life of the school, to be of interest to parents and boys. This film ultimately evolved into "County School." It was carefully scripted in the Easter holidays by Mr. Ree, another member of the staff, and myself. The script turned out to be a strange mixture of enthusiasm and ignorance, with more than a dash of Pudovkin and Arnheim.

During the summer only sports shots were taken and the indoor sequences were begun in the autumn term. The first version of the film was shown at speech day in November. It was also shown to the Beckenham Cine Society and to various individuals in order to discover the reactions of different types of audience. Among many valuable criticisms received, the most

F. C. Scholes, who, with H. A. Ree, made "County School," one of the A.C.W. 1938 Ten Best, describes its production. Accounts of the making of the other films were published in the July and June issues.

general was that the film included too much play and not enough work. This came from the boys of the school as well as from "outsiders." Accordingly the script was carefully revised and the rest of the term spent in shooting retakes and additional scenes. Valuable co-operation was given by the art department, the main and end titles being the work of the art master.

The early shots were frequently of the "soot-and-whitewash" variety, with halated highlights. The later reels were invariably of a beautiful quality, as a result either of a change in processing methods, or of our increased skill in using the exposure meter. 900 feet were taken and cut to about 450 feet.

For the inner shots, the 1 in. lens was used, usually opened up to f/2 or f/1.5. It was only rarely possible to use all eight 500 watt bulbs at the same time owing to the scarcity of 15 amp plugs. The short focus lens was seldom needed, but the telephoto, of course, proved invaluable for the sports shots.

With regard to the actors, the problem proved to be that of choosing the right boy. It was found that any amount of rehearsal had no effect on some, while others did the right thing immediately. In spite of repeated warning, individuals looking at the camera often necessitated the re-taking of crowd scenes. However, on the whole, the boys were much less camera conscious than the masters!

The last shot showing "the caretaker wandering down deserted corridors" gave the most trouble. Our 4,000 watts were inadequate for the setting and yet the idea seemed too good to scrap. After two failures a result was obtained by timing the caretaker's movements with a stop-watch, rehearsing him to take twice the time over them and then shooting the scene at 8 f.p.s.

In the actual making of the film selected, boys worked as electricians and in other ways gave help. F.C.S.

So You've Bought a Cine Camera?

(Continued from page 166)

Almost without exception, where chargers are used, the film passes straight from the top chute of the charger down to the gate and then straight on to the bottom chute where the exposed material re-enters the charger to be stored in its lower chamber. It is pulled into this bottom chamber by a revolving core which in its turn is driven by the camera mechanism with which it engages. There is a nice balance between the pull of the claw and that of the take-up core, so that often neither of the two will work alone—they must be operated in conjunction.

In 9.5mm. the pull of the intermittent claw provides all the motive power for the passage of the film to and through the gate. But in 16mm. where weight and inertia are greater, and in some examples of the other two sizes, internal mechanism assists to feed the film through the top chute. For example, in the Siemens cassette the revolving coil of exposed film actually drives

the top coil by friction and causes it to unwind towards the bottom chute.

The magazine of the Magazine Cine Kodak and similar machines is outstanding. Not only does its front face form the presser plate which holds the film in position, but it also contains within itself a complete gear-driven feed mechanism which smoothly drives the film through the top chute of the magazine and takes it into the bottom chute.

Whatever the type of transit mechanism, keep your camera very clean. Brush the gate after each film, if you have the chance, and examine it frequently to see that no hard corns of emulsion have accumulated. If they have, push them off with a match or a slip of hard-wood. *Never use metal*, as you may cause serious damage to the gate. If the emulsion is very obstinate, soften it slightly with the corner of a moist handkerchief, but polish the gate very thoroughly afterwards with a dry rag.

Interior of an airplane built in the studio for "Wings of the Navy" released this month and reviewed on this page.

A Surfeit of Suspense

Two flying-films released this month. One has more crashes than the other, more hazards, more peril. Yet it is the other which is the more successful. Read why below.

By
A. VESSELO



THERE are certain general types of theme which give the impression of having been devised specially for the screen, so that it is almost impossible to make a bad film out of them. The wild and woolly 'Western' is the most obvious of these, the gangster-film is not far behind, and the flying-film, with all its opportunities for exciting action and attractive photography, is also well in the fore.

This month we have two flying-films together, *Tailspin* and *Wings of the Navy*. Both display the expected characteristics of their type, but whereas the former is just ordinarily competent, the latter reaches high-spots whose suspense and intimate realism are on a much higher level. The difference is striking, and is not to be found primarily in any difference in plot, since the story-formula behind *Wings of the Navy* is not in itself so vastly superior to that of its companion-film.

The fact is that the makers of the one film have shown a distinctly better eye for construction (both in individual sequences and in the film as a whole) than have those of the other, and that the script-writers of *Tailspin* have stolen their own thunder.

Equal Perils

That needs—and deserves—explanation. In *Tailspin* there is actually *too much* hazardous flying, too many unrelated climaxes, and too many crashes. So many equal perils get monotonous. In *Wings of the Navy*, on the other hand, while there are certainly plenty of scenes in the air, there are just two high-spots of unusually dangerous flying, with their suspense-values worked out in exact detail, and with a direct relationship to one another. They both consist of tests of a new machine: the first ends fatally, the second (while the hero is flying) does not, and in this way the first serves to prepare us for the second, so that our knowledge of the danger, and consequently our feeling of suspense, is heightened.

Moreover, note how these particular sequences are put together. In each case the flyer has to put his machine into a steep power-dive from miles up, and attempt to pull it out just in time to avoid crashing. The intercut shots are: long-shots of the aeroplane going straight down; close-ups of the pilot, breathing heavily; close-ups of the altimeter, showing a rapid lessening in height; close-ups of the anxious watchers below, and against all this a continuous background of noise from the engines.

Simple enough in essence, though requiring first-class timing. Then, taking the first of the two sequences, we have the crash itself to analyse—and it must be observed that this is not actually shown on the screen, but the effect is all the more for the restraint. We see horrified faces, the aeroplane descends out of sight behind the horizon, and we hear a terrific explosion. Then, again, we see the distracted watchers, and hear the sirens of ambulance-cars in the background. It is all a matter of subtle suggestion and swift, true editing, not of blatancy.

Vital and Exciting

It is all extraordinarily well-done, and the passages are as vital and exciting as anything in their kind that the screen has given us. As against them, the considerably more obvious handling of similar items in *Tailspin*, coupled with the latter's more episodic construction, seems really quite tame.

While we are on the subject of construction, we must certainly refer to a very neatly-made little British detective-mystery, which, oddly enough, seems to have passed almost unnoticed. This is *The Nursemaid Who Disappeared*. The rapid, effective compactness of its continuity is difficult to go into in a few words but the central idea behind it is well worth examining.

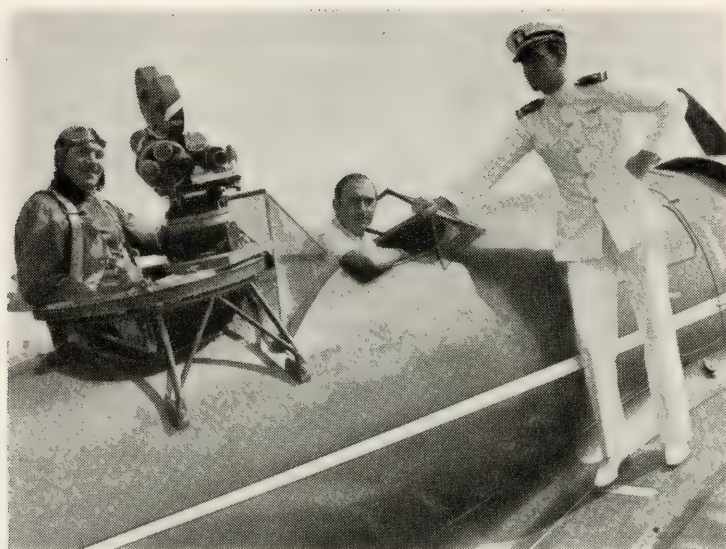
The detective in question works on a topsy-turvy principle: not of bringing malefactors to justice after

(Continued on next page)

At Your Cinema

This Month

(Continued from previous page)



How they filmed some of the aerial sequences for "Wings of the Navy." This film, released this month, is described in this article.

the event, but of preventing their malefactions by getting on their track before they occur. Do not pass this over as a mere incidental—it is a prime element, and a clever one, in moulding the shape of the film.

The standard detective-plot suffers from certain semi-inherent weaknesses. In the first place, starting off straight away with a high-spot—the commission of some crime—it tends to find it hard to keep up to the same level of tension without introducing a succession of further crimes, often more or less irrelevant; and at the end another problem is the necessity for tagged-on explanations.

Working up to the Crime

But the present method avoids these weaknesses; for the crime is something which is being worked up to, not away from, and the major climax thus comes at the finish, not the beginning; and equally, the explanations are things which the film can take in its stride, instead of sticking them on at the end.

By contrast in a somewhat different field, the new Ritz Brothers comedy, *The Three Musketeers*, is an evident example of poor construction. The attempt has been made to weld together the Ritz Brothers' personal style of crazy comedy with Dumas' well-known romance.

This is by no means an absolutely impossible task, for something of the same kind has been done before in *Fra Diavolo*, if you remember, with Laurel and Hardy; on that occasion it was carried through with complete success. But it means a quite intricate matching of moods, which *The Three Musketeers* never achieves.

It is not enough, as here, merely to offset isolated patches of comedy with isolated patches of straight romance. This apology for a method does justice neither to Dumas nor to the Ritz Brothers. What is

A replica of the Simplon-Orient express built in the Denham studios for the Pinebrook picture for Paramount, "The Silent Battle," released this month. Note that the train does not move. The couple on the platform do, thus giving the illusion of the train drawing out.

required is a subtle interweaving of both strains so that they become an inseparable unity; furthermore, it is the comic strain which must be allowed ultimate predominance, not the romantic—if only because too little room is left to the romantic strain for any adequate self-expression on its own. In short, *The Three Musketeers* is a useful lesson in 'How Not to Do It.'

In another way, *The Silent Battle* is also a rather misconceived film. A few of the critics on seeing it, brought forth the moan, "Oh, Lord, another train-melodrama!" But, of course, that unsurpassed British effort, *The Lady Vanishes*, was also a train-melodrama, and was none the worse for it. Hitchcock's treatment was so lively and original that one quite forgot the presence of any formula. That is the whole point: one only says 'another train-melodrama' because the film is unimaginatively handled.

A good illustration of the great gap between the two films is to be found in their difference of attitude towards the portrayal of foreigners. Hitchcock, with excellent perception, made all his foreigners talk in their own tongues—with highly realistic effect and without the slightest loss of clarity, for the action was so cunningly devised as to make it explain itself. But in *The Silent Battle* they all not only talk in English, but behave in an emphatically English way, with the result that an air of theatrical unreality hangs over everything.

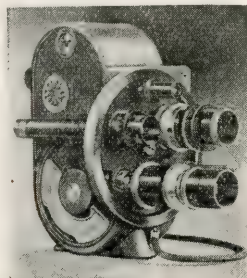


INVEST IN 8mm. EQUIPMENT

With the new duty on films, many amateurs are part-exchanging their large and expensive-to-run equipment for the more economical 8mm. size. We ourselves have, since its inception eight years ago, taken more than a passing interest in 8mm. cinematography, because we have always felt that the cost of 16mm. film prevents many enthusiasts from taking their hobby seriously. The high standard of efficiency of the present-day 8mm. equipment coupled with the amazing quality of the film and the reliability of processing, offer almost unlimited scope to all who desire to make moving pictures.

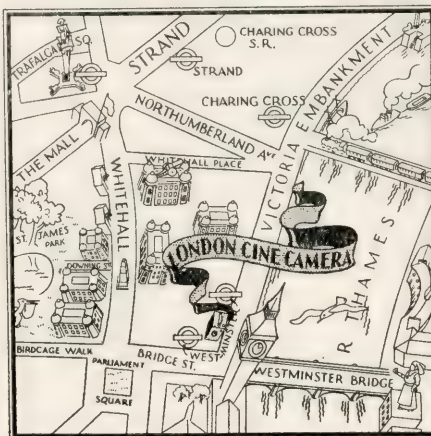
BELL & HOWELL TURRET "8" CONVENIENT POSITION OF L.C.C. FOR PROVINCIAL VISITORS

Bell & Howell have aptly been described as the Rolls Royce of cinematograph equipment. We heartily endorse this and particularly is this so of the new



Turret Head 8. Besides the three lens Turret Head with optical viewfinder, the Film has many other features such as variable motor speeds, automatic footage indicator, non-sprocket loading and easy-to-clean gate. We invite you to inspect this camera at our show-rooms.

PRICE £44 17 6



- If you come by Underground, alight at Westminster, and you will find the "L.C.C." almost next to the Embankment entrance.
- If you travel by road, you may park your car immediately outside our shop. Buses, Trams and Green Line Coaches stop a few yards away.

TECHNICAL HINTS

* Many cameras are advertised as having a "wind back" feature for making lap dissolves, and it is easy to be misled by such advertisements. Unless the wind back feature is accompanied by a reverse drive for the top spool it is hardly possible to make a full length dissolve.

* Owners of 16mm. and 9.5mm. cameras which have the standard screw-in lens fitting should occasionally check the register with the visual focuser. If your camera does not incorporate a visual focuser we will do the job in our workshop for a very nominal sum.

* To preserve your valuable films and prevent them from becoming brittle in the dry weather, be sure to keep them in Humidor tins treated with Humidifying solutions.

EXTRA GENEROUS ALLOWANCES FOR WE ARE A NEW FIRM

NEWS!

We are glad to see that H.M. the King took his cine camera on his Canadian tour. H.M. the King is a keen amateur cinematographer and has made an everlasting record of Princess Elizabeth and Princess Margaret from their earliest days.

Paillard camera owners who wish to acquire a rear focuser which was designed by Mr. F. A. Sandell, and hitherto obtainable from R. G. Lewis exclusively, can now purchase this accessory from the London Cine Camera Co. Ltd., St. Stephens House, Victoria Embankment, S.W.1.

THE NEW SIEMENS "8. R"

This new model is very small and compact, and can almost be described as "pocketable." It uses double 8 film on standard spools. The viewfinder is adaptable for telephoto and wide angle lenses. A special feature of this model is a mechanism for making automatic lap dissolves.

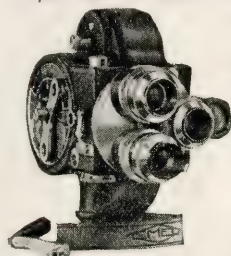
PRICE £19 17 6



PLEASE TURN TO PAGE 171

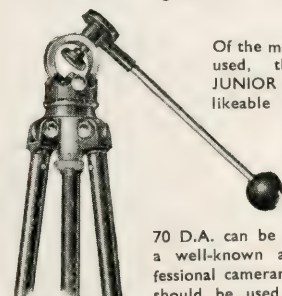
NEW EMEL TURRET

The new Emel is a delight to handle. It is just the right shape for steady holding, a tremendous advantage when a tripod cannot be used. Several models are available incorporating many features. The Emel can be purchased for as little as 10 Gns. There are several others with various refinements, the most elaborate being the



Turret Head model here illustrated with five speeds, hand crank, footage indicator, and single frame counter.
PRICES. EMEL C.96, f/2.5 Berthiot lens 10 Gns.
EMEL C.93, f/1.9 Focussing lens £35 5 0

AMIGO JUNIOR TRIPOD



Of the many tripods we have used, the new AMIGO JUNIOR is one of the most likeable and certainly the most portable, when one considers that heavy cameras such as the Paillard or the Bell & Howell

70 D.A. can be used with it. It is a well-known axiom of the professional cameraman that the tripod should be used on every possible occasion. If you add the Amigo to your kit you will ensure that your pictures are always steady.

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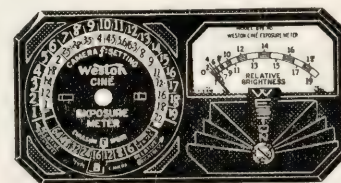


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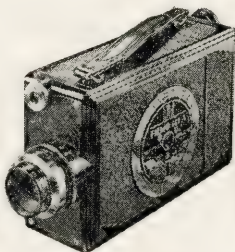
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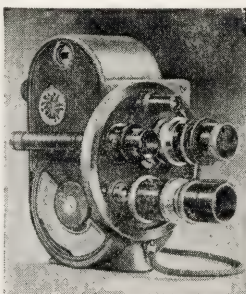
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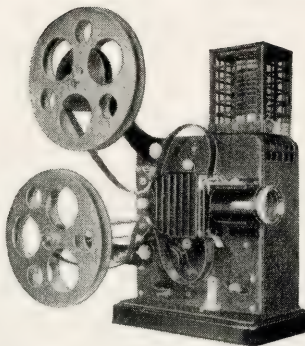


A close-up I took at 3ft. at f/2.5 is not out of focus at all, though no portrait lens was used." The original of this letter can be seen at this Office. The Eumig Electric not only gives you first class



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What the Societies Are Doing

Reports and stills for the August issue of "Amateur Cine World" should reach us not later than June 26th.

A handsome plaque will be awarded for the best Society film made this year and submitted to us for review. The plaque is so designed that it can be hung in the studio or theatre if desired.

Ace Movies

(Hon. Sec. : Clifford West, 55, Palewell Park, East Sheen, S.W.14. Studio : 90, High Street Mews, Wimbledon, S.W.19).

In Production : *Marionette*. Takes on first set are completed and second set is under construction. "Unless unforeseen delays occur (which are usual) the film should be completed by the end of June."

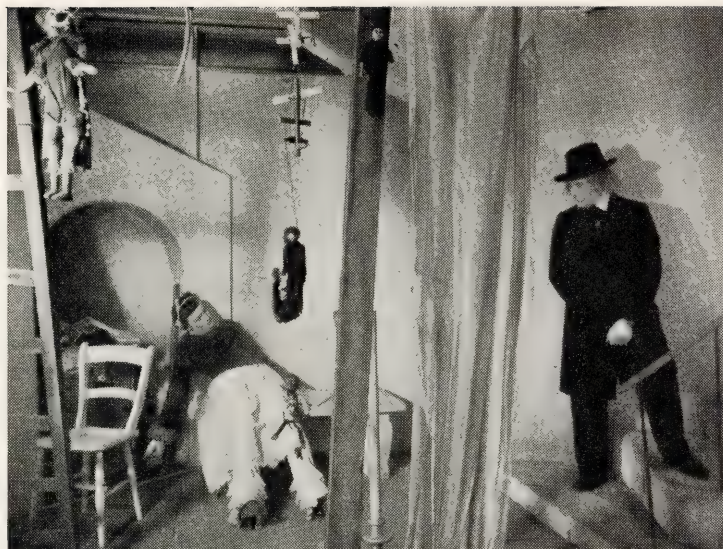
"The plaque awarded by A.C.W. for *Three Floors Up* has been received and looks swell on the clubroom wall. Adequate space is being arranged for future additions." Vacancies occur for members and a specially low subscription is in force for ladies. Full particulars will be sent on receipt of stamped and addressed envelope. Visitors are always welcome at the studio which is open on Thursdays and Sundays between 8.30 and 11 p.m.

Apex A.C.C.

(Hon. Sec. : R. E. G. Copp, 14, Carolina Road, Thornton Heath, Surrey).

Despite the set-back of having over 60 feet of their 9.5mm. club history film ruined

A scene from the current Ace Movies' film, "Marionette."



owing to the shutter of a new camera slipping out of adjustment, the lost ground has now been made up and production is nearly complete. Several outings have already been held to Brooklands, Chessington Zoo, etc., and much interest found in viewing the individual efforts.

Membership has steadily expanded but there are a few vacancies. The club is still 100% technical, and members are directing their attention to documentaries and shorts (individually and in groups), rather than one big production at present.

Ayr Film Unit

(Hon. Sec. : A. Cunningham, 8, Alexander Ave., Prestwick).

In Production : *Nuts to You*, crazy comedy, 475 feet shot. It was shown to a very small group of members last week in its unedited stage. "Much work with the scissors will be required to make the comedy (?) flow with the requisite amount of snap, but even so, the film shows a certain amount of promise already." The story is sheer slap-stick, including custard-pies, losing pants, and all the hoary gags of earlier filmic days. However, filming has been a very amusing proceeding, so much so, in fact, that one or two shots will have to be retaken as the cameraman's mirth unsteadied the tripod.

Apart from the editing of this film the unit's activities have more or less come to a standstill during the summer months as in previous years, members working individually on various outdoor productions. A small group of members recently spent the week end with the Royal Artillery Territorials during their annual summer camp. After a hectic evening singing songs, etc., until 3 a.m. they were roused at 4.30 a.m. and taken for a 20 mile ride in an unsprung truck over rough ground. 300 feet of Agfacolor were taken under the worst light conditions possible, the return of which is awaited with a considerable amount of anxiety.

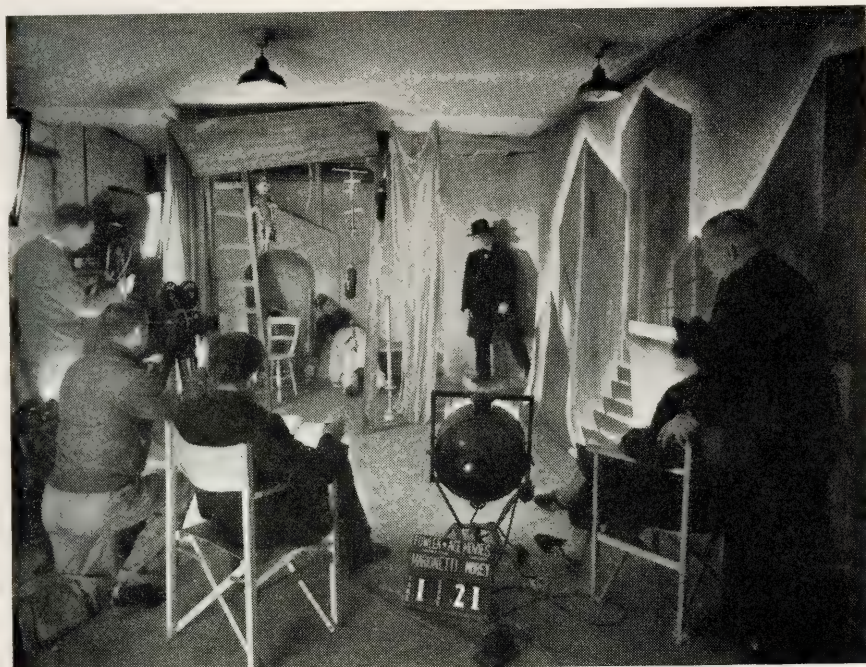
Another group of members hopes to start shooting a 300 foot film depicting the work of the seaside missions during the summer months. Regular meetings are expected to begin about September.

Balham A.C.S.

(Hon. Sec. : B. Lambert, 71, Abbeville Rd., Clapham, S.W.4.).

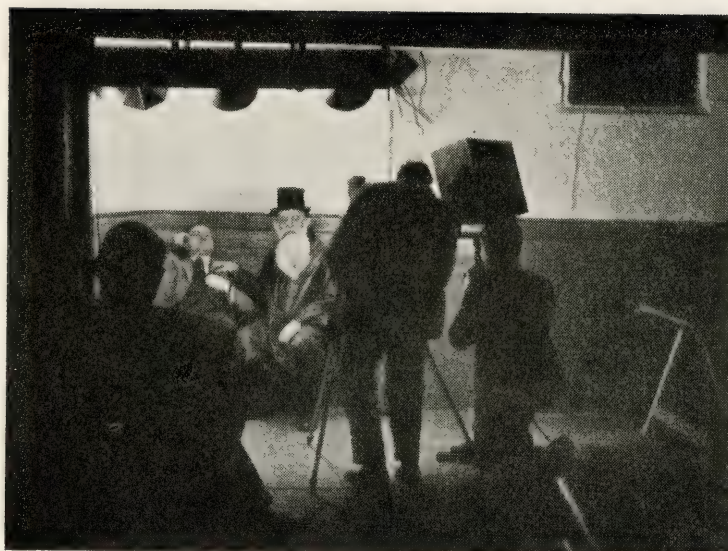
In Production : *The Vacant Chair*, 16mm. comedy. Owing to the recent loss of the studio, production has been delayed, but a section of one of the sets has been erected in a spare room at a member's house, and shooting has been resumed.

The society recently visited the Apex and Barnes & Wandsworth A.C.S., on both evenings being entertained by a number of films made by these societies. As soon as they have obtained suitable premises they will invite these societies to pay a return visit.



The shot, seen above, in the making. The set represents part of a marionette theatre. M. Fowler in director's chair, H. Morey behind camera. Mr. and Mrs. Thomas of Durban (S.A.) Cine Club, on the right, are interested spectators.

(Continued on next page)



Catford Film Players

(Hon. Sec. : Mrs. V. W. Payne, 7, Station Buildings, Catford).

Until recently the Players had not given much thought to the social side of the club, but have now started regular monthly social events, which are proving very agreeable and make a pleasant diversion from shooting. A member has recently purchased a 16mm. sound projector (Bell & Howell), and one or two evenings for projection of sound films have been arranged. The reproduction is exceedingly good.

Shooting of the current film, *The Power of the Invisible* will probably slow up for a while for members are already going for their summer holidays.

Catholic F.S.

(Assist. Sec. : 36, Great Smith St., S.W.1.)

In Production : The production unit is now editing two new films, *A Walsingham Pilgrimage* and *Catholic Canterbury* (16mm.). A rather more ambitious film is in course of shooting, *Apostleship of the Sea*; this is being undertaken in conjunction with Rev. Ruhman. A series of medical and first aid films will be ready shortly. New members for the Mime Unit will be welcome and also a few new members for the production unit.

Crouch End Amateur C.C.

(Hon. Sec. : Miss V. Evans, 40, Hill Road, Muswell Road, N.10).

In Production : 1. *Holiday*. Models of a block of offices and a clock-tower are being constructed. A "murder" is to be committed in the woods on the next location. 2. *'Appy 'Ampstead*. Shooting script nearly complete. Much care has been taken to get facts and descriptions of Hampstead as it was in the eighteenth and nineteenth centuries accurate, as it is hoped to construct models from pictures dating from this period.

Eltham C.S.

(Hon. Sec. : J. P. Howard, 4, Bonnersfield Close, Harrow, Middx.)

In Production : *Cameramag No. 4*. This film is making satisfactory progress, and will be shown at the public show during the whole of the third week of June. *Modus Operandi*, the latest film, is now complete, the dialogue proving a complete success.

Shooting a scene for "Chalk It Up!" Nottingham C.C. comedy about snooker.

The quality of the sound is described as "almost perfect."

The preview of this film was attended by an audience of about 35, consisting of members, Press representatives, and others who had been actively concerned in the

production. Films from London A.F.C. were also screened. "The evening was a complete success, marred only by the fact that one society who was to have visited us, and who had given definite confirmation that at least 12 members were coming, entirely failed to turn up, and gave no notice or explanation whatsoever, the result being that we held up the show nearly an hour."

The Annual Dinner was held at Woolwich, on June 3rd. It was an unqualified success. A brief resume of the growth and progress of the society since its inception was given. The society commenced with two members in March, 1935, and has now got 18 films to its credit, comprising about 40 reels.

It is proposed to fix up visits from other clubs during the coming year, and no doubt most of the London area clubs will be hearing from Eltham in the near future.

Globe Films

(Hon. Sec. : G. Ahier, 51, St. Saviours Rd., St. Helier, Jersey, C.I.)

In Production : A small unit has now started work on *Call of the Turf* (30ft., 9.5mm.) which deals with the adventures of a young fellow who, having lost all his money on the horses, takes to the road, and falls in with a boy who owns a number of horses. They enter a horse in a big race, but a rival jockey complicates matters. Fifty feet have been shot and have proved very successful indeed. "The most beautiful country scenes are included, as our main aim in this film is good photography and good scenery."

Catford Film Players at work on their current production, "The Power of the Invisible."



Harrow C.C.

(Hon. Sec. : G. A. Ross, 64, Cecil Avenue, Wembley).

In Production : *First Aid*. Shooting has now started.

Weekly meetings have included a talk by Mr. Rogers, a professional director, on producing and directing a film. Talks on lenses, educational films and disc recording have been arranged. The secretary would be pleased to hear from anyone interested in documentary and educational films, with a view to membership. More lady members are required. Possession of apparatus not essential.

Huddersfield C.C.

(Hon. Sec. : L. Hirstwood, Dawson Home Movies, Huddersfield).

The club now has its own clubroom, which has recently been decorated through the generosity of a member. Plans for a proscenium and a projection room have been completed and work on them begun. The production group has shot about 45 feet of film on the first photoplay, a comedy, 200 feet, 16mm.

Hyde C.S.

(Hon. Sec. : G. Wain, 170, Dowson Road, Hyde, Cheshire).

Of the ten entries in the scenario competition, "The Air Mail," by G. Wain, was selected by a committee as being the most suitable from the point of view of adaptability for filming. Production is to commence shortly. The Society has obtained permission to use Riversdale Hall, Oldham, for one of the locations; the grounds of this picturesque mansion are ideally suitable for the purpose. Co-operation with the Hyde Model Aero Club has also been arranged.

At the recent Inaugural Meeting of the Northern Section of the Federation of Cinematograph Societies, members B. Davenport and A. E. Schoolden projected the films in their customary efficient manner.

"We congratulate the Salford C.S. on their competent arrangement of the musical score," writes G. Wain, who has been appointed hon. secretary of this Northern Section of the F.C.S.

Kenton A.C.S.

(Hon. Sec.: Norman Dyer, 263, Kenton Road, Kenton, Harrow).

In Production: *Kean on Birds*, 8mm., Kodachrome. The first outdoor scenes were taken on a recent Sunday. The first takes featured the Rev. Kean (S. Blazey) complete with ornithological equipment, departing by bicycle for a day at the sea and the same gentleman taking a fond if short farewell of his wife (Mrs. Mace) at the gate of the Vicarage (Kenton Grange), the latter shot giving much amusement to passing spectators. The unit's next stop was in the neighbourhood of Harefield, being the rustic background of St. Mary's Church, the final setting.

The production unit are shortly to spend a week-end at New Romney, Kent, in order to obtain sand-dune scenes for the film.

If any members of other societies are likely to be in the above district on June 17th and 18th their assistance would be welcomed.

Kingston C.C.

(Hon. Sec.: W. J. Kelsey, 24, Sandhurst Avenue, Tolworth, Surrey).

In Production: *The Intruder*, 8mm. comedy, approx. 400ft. Considerable work has been done in the studio and exterior shooting has now commenced.

An attractive list of outdoor fixtures has been arranged for the summer, including a 'film hunt,' picnics, rambles and a river trip. Films from the Salford Society were screened at a recent meeting. More members are required.

Liverpool A.C.S.

(Hon. Sec.: Mrs. W. G. Humphreys, "Redlynn," 40, The Vineries, Woolton, Liverpool).

Hyde Cine Society on location at Riversdale Hall for scenes for "The Air Mail," their current production.

The President, Mr. J. Moody, has presented a cheque to the club, and has arranged for the complete re-wiring of the studio. The club hopes to be settled very shortly and invites applications for membership.

Matlock Cine Circle

(Hon. Sec.: B. A. Storey, The Studio, Dale Rd., Matlock).

In Production: *Making Miracles*, 300 ft., 9.5mm. First set has been built and shooting begun. A member is now writing a scenario for a documentary film, *Matlock—the Switzerland of England*. It is hoped that shooting will start during June.

North Birmingham A.C.S.

(Hon. Sec.: G. A. Hall, 6, Pereira Road, Harborne, Birmingham, 17).

In Production: *A Tall Story*, 16mm. comedy. The film will run to some 400 feet and concerns the exploits of a small fishing party. Shooting will take members out of doors at week-ends.

The society caters for all three gauges of substandard film and the "Innis" Cup is

to be awarded annually to the member producing the most meritorious film, irrespective of stock employed.

Nottingham C.C.

(Hon. Sec.: C. W. Horrell, 86, Ribblesdale Road, Sherwood, Nottingham).

In Production: *Chalk It Up!* a story written round the effects of a piece of magic chalk given to the local snooker club's dud player. Stop motion work with the snooker balls is giving plenty of fun.

Oswestry C.C.

(Hon. Sec.: E. D. Power, Albion Hill, Oswestry).

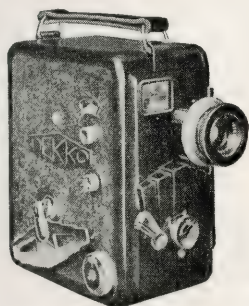
Stanley Bowler, A.R.P.S., the first lecturer to visit the society, has been made Vice-President.

(Continued on next page)



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Club Notes

(Continued from
previous page)

Camberley & District C.S. theatre. There is seating accommodation for 25. Colour scheme is flame and gold, with cream roof.



In Production : Two 8mm. films will be in production by the time these notes appear. Titles have not been selected as yet. 8mm. is proving very popular with members. "We should be interested to hear from other societies of their experiences, opinions, etc., on 8mm. for club productions."

Although, according to schedule, projection evenings should have finished by now, the programmes arranged recently (through the courtesy of other societies and individuals) have proved so popular that one has been held each fortnight so far. A packed house is the result each time. Recent programmes have included a large percentage of 8mm. films.

Films which have proved popular are those by R. W. Parriss, *A Scandalous Affair*

(Kingston A.C.S.) and Dr. Morey's 16mm. films, including one, in Kodachrome, of a bull-fight.

Parkhead C.S.

(Hon. Sec. : C. W. Bell, 41, Gisborne Rd., Ecclesall, Sheffield, 11).

In Production : Although five films are planned for the forthcoming shooting season, all activity so far has been directed towards the major production, *Crusaders of Space*. A model skyscraper approximately 4ft. high has been constructed in ply-wood. The "space-ship" model has also been made ; it is about nine inches long. Many stills have been taken in order to see how the lighting can be arranged, and the results so far are entirely satisfactory.

At the studios the "world council chamber" has been constructed and the first scene of the film has been shot in this room. At the other end of the studio, the full-size room in the space ship has been built, and shooting is to take place there on the next meeting night. By building sets at both ends of the studios, it is hoped to cut down time on the production. A trolley for the camera has been constructed by a blacksmith for the society ; it has balloon tyres and a seat. The tracking shots which have been made with it seem to be satisfactory.

Planet A.F.S.

(Hon. Sec. : H. Roger Dale, 72, Wellington Road, Bush Hill Park, Enfield, Middx.).

In Production : *Behold Our Leader*. Interior work on this political satire is now practically completed, but there still remains a fairly large amount of exterior shooting before the last sequences can be edited.

Thin Air, the second club production for the year, about 800 ft., 16mm. The story has a fantastic theme concerning the adventures of a scientist bent on discovering a new method of transport ; the shooting script is now sufficiently advanced for the first scenes to be built.

Planet Photomazine, 16mm. Kodachrome. Members are invited to submit complete sections for this production, and the first—a record of a springtime tour of Provence—is now in the hands of the editor.

A party of members spent Whitsun under canvas at Mersea Island (it's getting quite a habit), but cameras were conspicuous by their absence. Two members who did not go were the two who were quietly married three weeks before. It was a Planet romance.

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Rex Film Productions

(Hon. Sec. : K. C. Hudson, "Brunel," Cliff End, Purley, Surrey).

In Production : By the time these notes appear *The Orphan of Beechenwood* will have been finished. Magazine Film No. 1 is progressing very well, six sequences having been filmed. The making of this film is giving unexperienced members an opportunity of gaining useful knowledge regarding direction, lighting, camera work, etc., as each sequence is handled by a different crew.

Filming has begun on an exterior production. The theme of this film is blackmail ; action taking place during a car journey.

Romford & District C.C.

(Hon. Sec. : C. C. Turnbull, "Froxfield," Redden Court Road, Harold Wood).

In Production : Documentary film of Romford. Editing and titling now being carried out. Photography of scenes taken in the Market and High Street is described as magnificent. The recent air rally at Maylands Aerodrome enabled the society to secure some very good shots for their current events review, which looks like becoming a popular item in our programme.

On Sunday, June 11th, members were shown round the Havana Cinema, Romford, and two films were projected. There are a few vacancies for those interested in acting.

Salford C.S.

(Programme Sec. : N. S. Battersby, 91, Moorfield Rd., Pendleton, Manchester, 6).

The recently appointed committee has already met, and it would seem that the rule of retiring committee-men not being eligible for immediate re-election, ensures "new-blood" always coming forward. The technical group has decided to continue its activities throughout the summer, and numerous outings have already been made, and the results of various members compared.

The society was represented at the formation of a Northern Branch of the Federation of Cine Societies, held at the Central Library in Manchester, on May 20th ; the sound-accompaniment to the various prize-winning films projected was arranged and played by two members.

Two additional films are now available for hire or exchange ; *In the Bag*, 500 ft., 9.5mm. and *Leslie Makes Sure*, 400 ft., 16mm.

Sheldon & South Yardley Film Productions

(Hon. Sec. : F. A. Inshaw, 8, Corrie Croft, Sheldon, Birmingham).

In Production : *The Killer*, a short to be used as a screen test for actors and technicians. The past month has been spent in trying out the lighting equipment. The monthly film show was well received.

Southend-on-Sea 9.5mm. C.C.

(Hon. Sec. : G. Tuey, B.Sc., A.R.C.S., 106, Southchurch Road, Southend).

In Production : *White Peril*, 900 ft. drama of drug trafficking. Excellent progress has been made with this production which is likely to be completed ahead of schedule. Up to date, some 800ft. has been shot ; this includes almost all the titles. The remaining sequences of the film consist of shots to be taken on a desolate creek in east Essex.

The Club is still without a studio, and

Scene from a propaganda film being made for the local hospital by J. King, of the Camberley C.S. The services of ambulance men and the police were enlisted.

meetings are held at the above address. This does not, however, offer much scope for production, and it is to be hoped that premises will be found before shooting commences on the next film. A club library has been formed, where for a small fee (devoted to club funds) members may borrow books on cinematography.

Summit Productions

(Hon. Sec. : K. Hunter, 7, Pensford Avenue, Kew Gardens, Richmond, Surrey).

In Production : Good progress is being made with the second film play, provisionally titled *Alibi*. Judging by the rushes to date, it should be a great improvement on the first attempt at film play production. Much of the credit goes to those members and their families who allowed filming at their homes, for the club is still without a studio of its own.

Twyford Pictures

(Hon. Sec. : John J. Smethers, 5, Links Drive, Totteridge, N.20).

This is a new group recently formed in North London. Membership commences at



the beginning of each production and terminates at the end of it ; those who retain their enthusiasm may re-join for the next production. 16mm. gauge will be used and shooting has already commenced on the first film *Door Ways*. At the present there are no vacancies.

Wallasey A.C.C.

(Hon. Sec. : V. Bolton, 109, Wellington Road, Wallasey).

The club has now completed five years of active and progressive existence. The premises are attractive and, in a modest way, quite complete. The main portion is the theatre, with accommodation for some 60 people. The rear portion consists of the projection room, the sound and electrical room workshop and kitchen.

Ten films have been produced and a further two are planned. One of these will be a film of New Brighton, showing the extensive improvements which have been made. The Corporation of Wallasey are giving every possible assistance in the production of this film which will be directed by V. Bolton who directed *The Coupon*, a recent production which has proved to be one of the most outstanding films by the club. Some members are having a good time with sound-on-disc.

The present financial position is very strong and it has been decided to reduce the subscription to one guinea for full membership.

Warrington C.S.

(Hon. Sec. : J. M. Langdale, Stanley House, Bold Street, Warrington).

In Production : (1) Holiday film, begun at Whitsun, at Blackpool. (2) Horror film. Test shots have now been made and production proper begun. The slapstick comedy, *The Society in Production*, has been shelved for the time being owing to inability to interest sufficient members.

Owing to A.R.P. activities interfering with the usual Monday evening meetings of the Society, they have been temporarily suspended and Sunday afternoon meetings instituted.

West London C.S.

(Hon. Sec. : A. F. Shave, 14, St. Luke's Road, Westbourne Park, W.11).

In Production : The 9.5 unit are still actively engaged in the making of *The Affairs of Dr. Cranleigh*, "a real horror production."

(Continued on page 195)



Camera trolley made from the remains of an old Austin 7. The platform is mounted on a frame made from the frame of an old bedstead. It can be pushed and steered by one person alone. (Camberley and District C.S.).

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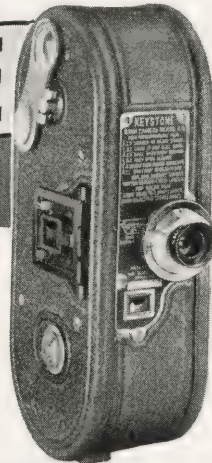
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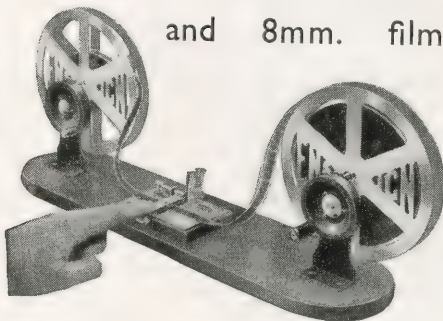
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CLUB NEWS

(Continued from page 193)

The 16mm. unit have completed their film, *Modern Merlin*, a story reminiscent of "Alf's Button."

An interesting lecture was given by R. Middleton recently on processing, illustrated with film and slides.

Whitehall C.S.

(Hon. Sec. : L. J. H. Sargeant, 32, Twyford Avenue, East Finchley, N.2).

In Production : The 8mm. Newsreel Unit has started work in earnest on a new film. Members of the unit report that they have secured a number of excellent shots of the King and Queen leaving for their Canadian tour.

Some fifteen people attended the Society's outing to Hampton Court on May 20th, which was intended to be in the nature of a social gathering ; cameras were in evidence, however, several members deeming it a useful opportunity to record some most attractive scenery. Few meetings are being held during these light evenings, although the most important of the year, the annual general meeting, was held on June 13th.

Late Reports

CAMBERLEY & DISTRICT C.C. have obtained a real stage coach for their first production, a film about a highwayman. The scenario has been completed. Costumes are being made ; London Films have been approached for some of them. Difficulty has been experienced in finding a really old unspoiled inn, so the exterior of an old farmhouse is being converted.

Recent lectures have included : Script

Ayr Film Unit in production. The film: "Nuts to You."

writing, by Brian Smith ; Film production, by G. H. Sewell ; Trick Cinematography, by Brian Salt ; Making an Amateur Film, by S. W. Bowler, and Make-up, by a representative of Max Factor. (Hon. Sec. : J. King, 125, London Road, Camberley, Surrey).

Test shots of *Skilled Hands*, **FINCHLEY A.C.S.** production, have now been returned from the processing station. Camerawork and lighting are reported to be of a very good standard and exposure is correct. Make-up, however, is seen to be quite unsuitable. This will be rectified before shooting commences—an advantage of first carrying out tests.

A very realistic-looking operating theatre has been built in the studio for this film. Members went on an outing to Beconscot model village on June 11th. (Hon. Sec. : 27, Lallington Garth, N.12).

While the rest of the club went on an enjoyable ramble on a recent Sunday, the production unit of *The Intruder*, **KINGSTON C.C.** film, found a good location for the golf sequences on top of Pitch Hill, Surrey. All met later for tea. Recent activities have included a film hunt in which shots had to be secured from clues provided and a river trip to Maidenhead. (Chairman : K. S. Law, 24, Sandhurst Avenue, Tolworth, Surbiton).

SHIRLEY CINE CIRCLE are making plans for a greater output of films. It is hoped that at least three films will be shot this summer. If a 16mm. projector of sufficient power can be obtained it has been arranged to show them, together with *Crime Card*, at one of the Croydon cinemas. A lecture on sound films and a debate on screen surfaces were held recently. (Hon. Sec. : 1a, Wickham Avenue, Shirley, Croydon).

SOUTHALL & DISTRICT C.C., a new club, is to film the activities of the local auxiliary fire brigade. New members welcomed. Possession of apparatus not essential ; twelve members have their own machines, including a Vox talkie. (Hon. Sec. : R. Hurren, 82, Ranelagh Road, Southall).

With the object of producing "films which have a constructive bearing upon international problems," the **THORNEY F.S.** has just been started. It is affiliated to the New Commonwealth Society. Hon. Sec., R. W. Urie (Thorney House, Smith Square, Westminster, S.W.1) writes : "There is no question of partisan party politics or



propaganda being introduced into the productions. I am sure, in view of the international status of the New Commonwealth Society, which has members in some 52 countries, and by virtue of its Parliamentary Group consisting of members drawn from all sides of the House of Commons, that extremely useful work of a constructive character can be achieved and may well help towards the creation of a better feeling between countries." Readers interested should write to him at the address given.

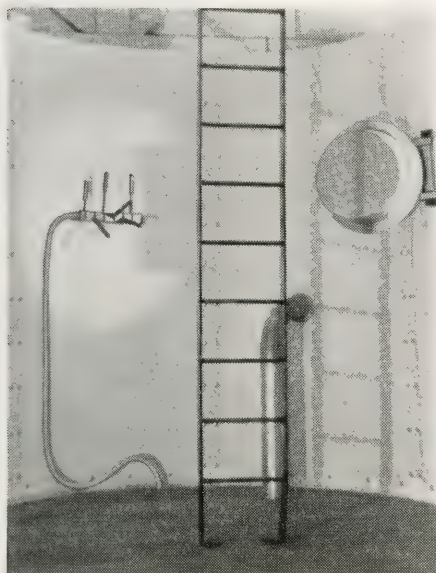
A film made by three members of the club in 1932, and lost in transit, is now being re-made. Title : *A Sentimental Tragedy*, an individual production by C. Watkins, of the **WIMBLEDON C.C.** Shooting on this club's latest production, *The Snob*, is now finished and editing is in progress. It will be available to other clubs in the autumn. (Hon. Sec. : J. Symes, 28, West Side, Clapham Common, S.W.4).

W.T.I. KINE-PHOTO GROUPS have now taken the final shots for *Al 'Adin*, which will shortly be edited. Several retakes of *Ricky Reflections* have been made and have turned out successfully. But some snags have arisen in connection with *Reinforced Concrete*, 9.5mm. S.O.D. The secretary will be obliged to anyone who would answer his appeal in last month's issue. (Hon. Sec. : J. Searle-Shirley, 13, St. Ives House, Darvall Square, S.W.18).

A cine club is being formed in Enfield. Any readers interested should communicate with E. Howell, 23, Holtwhite Ave., Chase Side, Enfield, Middx.

NEW CINE FIRM

The new firm, London Cine Camera Co., Ltd., St. Stephens House, Victoria Embankment, London, S.W.1, which opened on June 1st, is now getting well into its stride. Its personnel should guarantee a careful, responsible service, for its directors are a well-known journalist, Mr. B. Dolman, and Mr. F. Sandell, formerly of Wallace Heaton Ltd., and late head of the cine side of R. G. Lewis. The establishment is very well equipped and staffed by enthusiasts who, we are glad to note, allow one to look around without being approached to buy, but they are always ready with competent advice.



Interior of the control room of the "space ship," built by the Parkhead C.S. (Sheffield) for their current production : "Crusaders of Space." The roof beams of the studio can be seen just above the set.

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Letter L.M. 20339

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Letter W.L.H. 28339

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Letter R. 1413

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Letter D.L. 27339

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LETTERS

HOME PROCESSING

Sir,—I should appreciate Mr. Alder's criticism of the enclosed film. I have followed his articles on Home Processing with great interest, and this is my first attempt at the practical application. Apart from the fact that the film is under-exposed, something seems to have gone wrong which I would like explained. Certain factors, however, may have some bearing on the condition, and these I put before you:

1. The film is Bauchet ortho. and was developed for correct exposure, without compensation.
2. The desensitising bath was not used for this film.
3. The time of first development and subsequent processes was five minutes each.
4. Stock solutions were made about three weeks ago and some salt in Solution No. 2 has now crystallised out but was re-dissolved by heating before use.
5. Unfortunately, during first development, a light was switched on in a room adjoining the darkroom and a degree of light filtered through by a borrowed light near the ceiling.

I should be very pleased to have some guidance in this matter for my future benefit.
—H.W., Glasgow.

Mr. Alder replies:

It is assumed that the film has been through the baths, as described in the October, 1938 issue of A.C.W. with the exception of desensitising. The crystallisation from Solution No. 2 if the temperatures fall below 55°F., is normal, and the efficacy of the developer is not affected if the crystals are re-dissolved by warming.

Solution No. 8, however, would deteriorate considerably in three weeks (the article suggested that it should not be made up more than a week before use) and the oxidation of the sulphite probably accounts for the brown stain in the film. Insufficient washing between baths is another possible explanation.

Reduction

For Bauchet ortho. a first development time of 7 mins. at 62-65°F. would be about right for correct exposure. As you remark, the film has also suffered from under-exposure and is consequently rather thick. It does not appear as if the slight degree of light leakage of which you speak has affected the film.

The film, however, need not be written off as a total loss. I have cut off a few frames at the end and reduced them in the solution described at the foot of page 431 of the December, 1938 issue, and you will see that it is possible to recover something of the image. If you decide to apply similar treatment to the remainder of the spool, I would suggest that you should cut it shot by shot and deal with each separately, as different degrees of reduction are required. The film should be thoroughly soaked in water before treatment, to ensure even action.

You will notice that the stain has been considerably minimised by the final bath of fresh acidified sulphite solution.—R.H.A.

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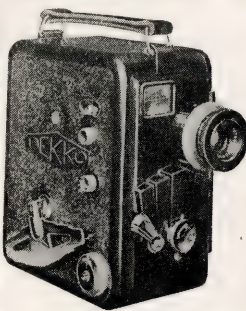
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TO THE EDITOR

THE HIGH-LIGHT SYSTEM

Sir,—I am sorry to appear hypercritical about Mr. Newens' notes on cruise exposures in last month's issue, but it should be pointed out that his intuitive viewpoint conflicts with everything for which the High-Light system of exposure was designed, so that it is to be expected that he will find fault with the matched results it produces.

I am always a little sceptical about this question of rapid dilation and contraction of the iris in the human eye, because under the conditions Mr. Newens describes, it seems to me that the reason for the apparent darkness of the shadows on the screen with a matched exposure is merely that the film reproduces contrasts in a harsher manner than the eye does. Since the High-Light system is intended to produce matched images in as natural colours as the limitations of present-day colour films will permit, Mr. Newens' complaint that some parts of his subjects are too dark when he gives a High-Light exposure is merely another way of saying that the object is not a suitable one for exposure on existing material.

On the other hand, if the iris of the eye does dilate in the manner suggested by Mr. Newens it must be remarked that this does not cause any feeling of changed colours so far as subjective effect is concerned. Such a statement cannot be made regarding colour film when given more or less exposure than the matching standard, for not only do all tones become lighter or darker respectively, but the colours change to some extent

as well. The two shots would thus not be identical in colour-balance, and while one might be as natural as possible the other would be less so, and thus cause a feeling to the audience that something was wrong.

These points, as I have found from experience, do not worry anyone who has this intuitive point of view about colour, and it is naturally impossible to argue the point when one side believes in standards and the other does not. One can only remark that a considerable body of opinion does not agree with Mr. Newens, and leave it to individual workers to decide which they prefer.

I think it should be added that, so far as I am aware, the High-Light system is certainly not being used in professional film studios at the moment. My basis for this statement is that I have recently received a request from Hollywood to tell them all about it, as they had not been able to get any information on the subject, except rumours from amateurs in this country, as to its excellence in general reversal and colour practice.

Bolton. P. C. SMETHURST.

THE TEN BEST OF 1938

Sir,—I have just seen the "Ten Best" of 1938. For me, like all others present, a keen cine amateur, it was a most interesting and instructive experience. It was also very profitable, for there is no better incentive to one's own work than to see the films of other amateurs which, although produced under identical conditions and often with the same apparatus, nevertheless, by reason of their

superior handling and technique, have lifted themselves out of the general run of amateur films.

"Our Heritage," by J. & G. Wadley. Kodachrome, 16mm., 1 reel. An excellent example of what I should call a straightforward documentary. It does what it sets out to do clearly, and without any frills or unnecessary elaboration. There is no "montage," except for one short and perfectly justifiable sequence dealing with the rapid increase of the speculative building that is such a menace to our countryside. It is also of interest to note that, judging by the remarks in the programme, the correct documentary method of approach to the subject was followed, that is, the entire subject was carefully studied beforehand, all likely locations visited, and, in general, the exact composition of the film decided before a foot was shot.

The film was, of course, in colour, and this was generally very pleasing, and in some shots, as usually occurs, especially so, though I do seem to remember some rather reddish sheep in one of the earlier shots, though this may, of course, have been due to the hour of filming. (Or to sheep dip—Editor). Not the least important part of the film was the subject, which may surely be called very worthy.

"County School," by F. C. Scholes, monochrome, 16mm., 1 reel. Like "Our Heritage," this film may be termed a straightforward documentary. It gives a factual account of the life in a large boys' school, the daily routine, the different types of classes, mathematics, languages, science, and so forth, the organised games, and the various societies for the promotion of different

(Continued on next page)

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Colour Should be Unobtrusive

(Continued from previous page)

hobbies, which always play an important part in school life. Although the handling of the film from the point of view of construction was quite competent, I am afraid that the quality of the actual photography did not strike me as being very good. Even allowing for the fact that a large number of shots were taken under what were probably difficult conditions indoors, I still do not think that the technique was up to the standard that we expect from modern monochrome stock.

"Man on the Road" by John Martin. Kodachrome, 16mm., 2 reels. I class this film as a documentary because, although I realise that the part of the tramp must have been acted, and there is in some measure a story attached to it, nevertheless it appears to be primarily a documentary portraying a tramp's life. This aspect of it is reported to have "shocked" the judges of the Scottish Amateur Film Festival, who considered that it treated an important social problem too superficially. Personally, I do not feel that I can agree with this conviction.

"The British Characteristic"

This film can only do one of two things: either it portrays a tramp's life as something desirable, which is, except for one or two occasional types, manifestly untrue, or it will present it as it is, which in my opinion this film does. I do not think that anyone after seeing this film would wish to become a tramp, would like any of their friends or relations to become tramps, or would have

anything but sympathy for those who, because of economic circumstances, were compelled to adopt such a life.

It may be argued that any humour, as, for example, in the sequence where the tramp is taken for a ride in a fast car, is out of place, but I think that this may be put down to the British characteristic of bringing in humour in even the direst circumstances. I do feel that the misery, uncertainty and above all, the utter hopelessness of the tramp's existence was well brought out in this film. Technically the film was first rate, the colour being very pleasing and unobtrusive, this latter quality being, I think, the hall-mark of a good colour film.

A Good Policy

"It Never Rains" by Stoke-on-Trent Cine Society. Kodachrome, 16mm., 1 reel. Coming now to the photoplays, I have chosen this one first, because, although definitely and in every sense a play, it retains a considerable measure of the documentary technique, as it was very largely shot outdoors, and where interiors were used, these were authentic and not constructed in a studio. This policy has, I feel, a lot to commend it, and although it is obviously not possible to adopt it with every type of story, when used it does seem to give a measure of authenticity and realism to the production, particularly in the case of a society with limited resources.

Dealing specifically with this film, the story is quite simple, being, as the programme puts it, the comedy of misadventures of a picnic

party. It may be described as a comedy of situation, to distinguish it from the slapstick variety, and its success as such may be judged from the fact that it kept the audience in a fairly continuous state of mirth. The colour was quite pleasing, though not, I think, up to the standard of "Man on the Road."

The Studio Play

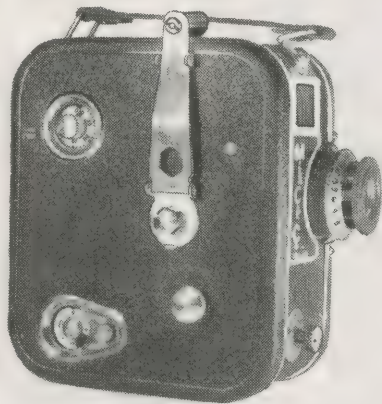
"Three Floors Up." By Ace Movies. Monochrome, 16mm., 2 reels. With this film we come right into the realm of the studio photoplay, and, naturally, this sort of film must tend to be judged, more than any other, against professional standards. I must say that in the case of this example the standard of all-round technique was very high, the photography, sets, acting and direction being quite up to professional standards. I was not at all happy about the story, however, which seemed to be rather trivial and artificial.

In spite, therefore, of its technical excellence, this film seemed to me to fail to grip the attention, the fault being, as mentioned, the rather unreal story, a drama of bohemian life, with the usual two friends and one girl twist, and an incredible figure of the girl's father, an art dealer, who was utterly unlike anyone on earth. I do feel that it is rather a pity that so much talent should have been expended on such a trivial story.

"Refuge" by Planet Amateur Film Society. Monochrome, 16mm., 3 reels. This film was the last to be shown, but may definitely be termed not the least. In fact, for me, it was by far the best of the lot, a film that gripped and held me as few amateur films, and especially film-plays, ever have. This is due, I feel, to the fact that it combines

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extraordinary technical excellence with the sincere and capable handling of a strong story. This story was, in fact, taken from a real life incident of the Great War, and the film bears the stamp of this reality all through it.

The photography was excellent, the sets extremely realistic, whilst the battle scenes were among the best that I have ever seen in any film, amateur or professional. Special mention must be made of the acting, and in particular the most moving performance of the French woman who sheltered the British soldier. I say 'acting,' though I am aware that a lot may depend on the director.

Direction

With reference to this direction, although generally it was excellent, the one fault of the film seemed to lie, in my opinion, with the direction of the scenes in which the Germans appeared. These though correctly attired, acted in accordance with the usual caricatured version beloved of cartoonists; this, in a film otherwise striking by its realism, was rather an unfortunate blemish. It is, however, a fairly small point, and does not alter the fact that "Refuge" is one of the most significant amateur films to appear for some time.

To conclude with a brief summary, it may be said that this year's "Ten Best" comprise a very competent and representative selection of amateur films, well worthy of the amateur film movement in this country. With regard to the actual show, this was very well done, and especial mention must be made of the musical accompaniment by the Gramophone Co.,



The leader designed and produced by the Federation of Cinematograph Societies for its prize-winning films

which to one who has always believed in the importance of this adjunct to presentation, was a special treat with its appropriate

selection of records and the accurate timing of the changes.

Kenton, Middlesex.

N. DYER.

Sir,—Once again the Amateur Cine World presentation of the 'Ten Best' films of 1938 has proved a most popular success and has given a further impetus to amateur filmwork.

It is noticeable that these films become of greater 'news value' to the Press each year. Amateur production is now entering the stage of development at which it commands public attention; it is beginning to impinge on the outside world, as distinct from the cine world, and to force the attention of the general public. What it has to say, therefore, is now of public importance.

"Rules of Conduct"

Mr. Cavalcanti, in his sensitive 'apologia' relating to the Scottish Film Festival adjudication, makes a plea for rules of conduct in making an amateur film. I appreciate the spirit of this suggestion and the reasons for it, and I am in sympathy with his motives, if, as I believe, they are broadly based on a desire to see the amateur film movement develop on constructive lines. But is there not the danger of his suggestion being interpreted in a narrow sense and used as the instrument of a minority opinion to enforce its views on the entire movement?

I must admit to being in support of you, Sir, when you question the ability of anyone to lay down the requirements of the perfect film. Is it not preferable therefore, that film judges should aim at that impartiality

(Continued on next page)



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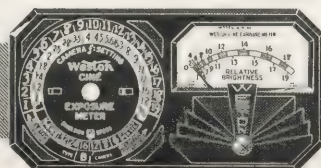
Hollywood's cameramen are among the finest in the world. They know their job and they only use equipment that is essential. And it must be the best. Practically all of these experts use Weston Exposure Meters. They rely on a Weston to solve their exposure problems while they concentrate on artistic perfection. You can do the same and always get sparkling black-and-white and glorious full colour shots—indoors or out—just by using a Weston Exposure Meter.

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Praise for Film Plays

(Continued from previous page)

associated with our legal adjudicators and pronounce their verdicts on the work before them with regard to (a) their technical merits, and (b) their interest value?

But I sympathise with Mr. Cavalcanti in his difficult duty and I feel that he is right in spirit if not in action. He has, however, suggested a certain lack of sincerity or public spirit in Mr. Martin's production, and on that account I must admit to feeling for Mr. Martin.

Let Mr. Martin therefore capitalise his publicity for the national good, answer Mr. Cavalcanti by producing a sequel to 'Man on the Road' showing what is being done to meet the conditions of such men and, further, what could be done. In such a cause Mr. Martin would be employing his evident talents to the credit of amateur filmmakers and the benefit of his countrymen—and both Mr. Cavalcanti and Mr. Martin would thereby be vindicated.

London, S.W.6.

N. J. P. WADLEY.

LACK OF TITLES

Sir,—On behalf of the members of the Southend-on-Sea 9.5mm. Cine Club, I should like to take this opportunity of expressing our appreciation of the Ten Best film show; to thank A.C.W. for organising it, and to thank the producers of the films exhibited.

The improvement over last year's show was most noticeable. In particular, the inclusion of photoplays was much appreciated, since the photoplay is probably the most popular type of amateur production, and gives greater scope to the creative ability of the producers. Last year, the standard of titling was rather poor; this year, perhaps for fear of laying themselves open to criticism on this score, titles were noticeably absent from the various productions. This made them at times difficult to follow.

This was especially true of *Three Floors Up*, which at best was not a subject suitable for a silent film; it may have been a "moving" picture, but it did not move. In contrast, *Refuge and County School* were astonishingly good when one considers the limitations of the amateur.

The colour films were good entertainment but as far as colour rendering went, they appeared, if anything, to be rather inferior to the latest Technicolor. Exaggeration of reds and degradation of greens was most noticeable. *Man On the Road* was best in this respect, and we saw nothing to shock J.P.'s or Judges in its treatment of a tramp's life. We had one grouse—why no 9.5mm. films?—G. TUEY (Hon. Sec., Southend-on-Sea 9.5 C.C.)

"ONE GOOD TURN"

Sir,—I have read your Editorial carefully with regard to the pros and cons of film play production and heartily agree with you. I was once associated with a production. We all had immense fun producing the film but as entertainment the film was a complete failure.

With regard to the prize winning scenario by Major Clayton Lloyd, there seems to be a mistake that ought to be corrected. While it is admitted that it is supposed to be a dream, and in "dreams" funny things happen that do not occur in real life, certain fundamental rules of logic should apply. In other words, people in dreams walk on their two feet and eat with their mouths. All this is leading up to a "blob" that has crept into the story.

Sudden Wealth

In shot 19 John is shown to have no money to give to the blind man and so he does a good turn. In shot 37 John buys ice cream cornets, bag of sweets, bag of sherbert, etc., for the baby. From where has he obtained this sudden wealth? Even in dreams this will not quite do, especially as the audience at this point do not know that it is only a "dream" and will begin to worry about this and perhaps miss the point of the film into the bargain while so worrying.

I can't help feeling that the interiors of the Church will take some wangling... but let that pass.

Winchester. REGINALD J. DULLON.
(We had noticed the "blob," but since we do not altogether subscribe to our correspondent's view that in dreams "certain fundamental rules of logic should apply," let it pass. But it is an interesting point.—EDITOR.)

D. J. ALAND

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Celfix Crystal-Screen 80in. x 60in., cost £18 15 0, at	£10 0 0
Ensign Turret model '8,' Dallmeyer f/1.5, cost £45, at	£27 0 0
Pathe 200B, Dallmeyer 25mm. lens, at	£9 17 6
Several Titlers, for all cameras, from	£1 10 0
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G.B. Microphone, new, at...	£2 0 0

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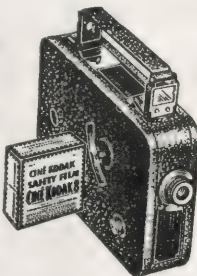
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What's New in Apparatus

All "Amateur Cine World" reports are based on thorough test.

EMEL CINE CAMERAS

Name. Emel C.93, Double 8.

Makers or Agents. Cinepro Ltd., 1, New Burlington St., London, W.1.

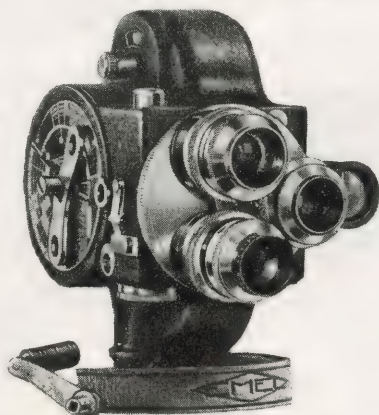
Loading. 25 ft. of double-8 mm. film on reversible daylight loading spool.

Overall Size. 5" deep x 3 1/4" wide x 5 3/8" high, approximately.

Construction and Finish. Die casting, finished in brown crackle enamel. Turret is of hard brass, dull plated.

Tripod Fitting. The tripod socket, which is moulded into the base of the instrument, is employed when not in ordinary use as a means of attaching the heavy leather strap handle to the camera.

Film Transit Mechanism, Controls and Accessories. The motor, which is wound by a built-in T-shaped key, operates for a full 30 seconds and stops dead, without appreciable speed loss, at the end of its winding. The motor control below the main body gives 5 speeds from 8 to 64 f.p.s. and in 'O' position acts as a lock to prevent accidental operation. The camera starter button is situated at the right side of the camera and is slid backwards to operate the instrument. It can be locked by a spring catch for continuous running. Single picture



Emel 8 (C.93), with turret head for three lenses. A review of this camera appears in this column.

operation is obtained by a knob at the top of the camera, but this knob must be pressed down quite definitely as deliberate operation may release more than one frame.

A hand crank fits in a socket at the right of the camera for reverse work. An ordinary film meter of the type which presses on the periphery of the coil of film can be observed through a window at the back of the camera. In addition, at the top right of the carcass is a single frame counter, giving 110 counts, for use when doing cartoon, trick and reverse work. This can be adjusted at will.

The film transit mechanism follows

(Continued on next page)

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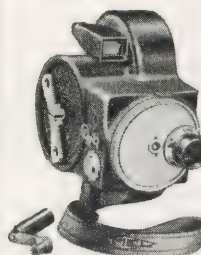
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(Single Speed)



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Fitted with wrist-

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64. —

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Neat design, no sprck-

ets. Rapid change from

B. & W. to colour.

Fitted with "fading"

device. "Wind back for

lap dissolves. Inter-

changeable supplement-

ary lenses are available

to convert to wide angle

or telephoto. (Weight

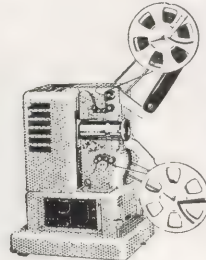
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Test Reports of Latest Apparatus

(Continued from previous page)

orthodox lines. Film from the spool on the top spindle passes to the top side of a continuous sprocket, thence to the gate, past the single claw intermittent, to the underside of the continuous sprocket and thence to the bottom take-up spindle, which has a slipping drive.

The spring-loaded presser plate and the idlers to the continuous sprocket are carried upon a common sliding base. One operation opens them all and swings back the lever of the footage meter. The assembly can be removed for cleaning. The shutter is of the single bladed revolving disc pattern.

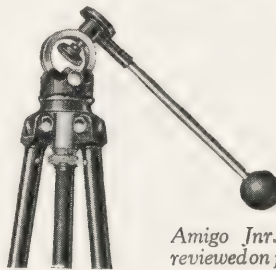
Optical Equipment and Mounting. The finder of this camera is interesting. It is fitted with its axis about 1" to the left and on the same level as the taking lens. It embodies an arrangement found on some professional 35mm. cameras, in which the whole finder rotates about a point near its front element. It is controlled by a rotating cam and can be swung outwards exactly to the angle required for any distance focussed upon down to 10". In addition, it has a telescoping back element which can be adjusted to cover the same field as any camera lenses between focal lengths of 6.2mm. and 30mm. respectively.

The turret has mounts for three lenses. It turns very sweetly indeed, is perfectly grit-proof, and is locked into each taking position by an external catch. This can be

released by a touch of the finger when desired.

A full range of interchangeable lenses is available for the camera, including the Berthiot Hyper-Cinor wide angle, and Berthiot Cinor lenses of 50mm., 35mm. and 23mm. focal lengths. Various apertures can be obtained, varying from $f/3.5$ to $f/1.5$.

Other Accessories. Reference has already been made to the useful strap operating handle. Another useful fitting is a built-in



Amigo Jr. tripod, reviewed on page 203.

exposure calculator which occupies the circular panel on the right behind the winding key. This is designed for normal speed material and provides for a wide variety of conditions. It should be mentioned that the hand-crank mechanism can be brought

into operation instantly without the need for 'running down' the motor.

Prices. Model C.93, with $f/2.5$ lens, £31 15 0, with $f/1.9$ lens, £35 5 0, and with $f/1.5$ lens £42 15 0.

Remarks. Emel were the first to put an 8mm. turret camera on this market. The present model, besides its outer improvements, has been largely redesigned interiorly and is a greatly improved model in every way.

EMEL C.96 DOUBLE 8mm.

The Emel C.96 is a simplified version of the C.93 camera. The front, though it has a turret form, consists of a non-revolving circular plate with one lens mount only. It is supplied with either an $f/2.5$ or an $f/1.9$ lens. There is a range of 3 speeds: 8, 16 and 64 f.p.s. The motor starting button is circular in form, and can be locked back for continuous running. A safety catch on button prevents accidental operation of the instrument.

No single picture counter is fitted on this model, but the meter indicates the quantity of unexposed film left after each shot. The finder is at the right, above the main carcass of the camera and is engraved with sighting lines. Any of the lenses provided for the Emel range of cameras can be used in this instrument.

The price, with $f/2.5$ lens is £10 10 0, and with an $f/1.9$ lens is £14.

The exposure guide on this instrument takes the form of a simple tabulated chart. There is no movable disc as in the case of the C.93. It is calculated for normal speed.

A first class camera for the man who requires precision without complication.

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Filmo 70 A, $f/1.9$ Lens, Leather Case	£19 15 0
Cine Kodak B, 16 mm., $f/6.5$ Lens	£4 15 0
Cine Kodak Model B, $f/3.5$ Lens, Leather Case	£8 12 6
Coronet, 9.5 mm., $f/3.9$ Lens, Latest Model	£2 15 0
Pathe Model B, $f/3.5$ Lens	£3 5 0
Dekko 9.5 mm., $f/3.5$, Variable Speeds, etc., Leather Case	£5 5 0

PROJECTORS

Victor 16 mm. Special Film Safety Device, 500 w. Lamp, Stills, Reverse, Transformer and Case	£15 10 0
Filmosound 138, One Case Model for 16 mm., Sound or Silent, 750 w. Lamp, Transformer, Complete	£87 10 0

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ACCESSORIES FOR EMEL C.96 AND C.93 CAMERAS

Carrying Cases. The carrying case for the C.96 camera is of leatherette, and simple in form. It is brown with red lining, and just takes the camera. The price is 17s. 6d. A De Luxe English Hide Case which is substantially similar in form costs £1 1 0.

The carrying case for the C.93, which is of English Hide, and brown velvet lined, is more elaborate in form. There are shaped chocks to hold the camera with its telescopic finder, while at either side are two box-shaped pockets with lids, for spare lenses and accessories. The price is £1 5 0.

Filters. A range of filters is available including orange, green, red and yellow filters, ultra-violet absorbing filters and neutral density (grey) filters, at prices varying from 7s. 6d. to 17s. 6d.

An Iris Vignette for use on the Emel range of lenses costs £2 15 0. There is a special viewer with back lens and 2 masks for model C.96 to use with the wide angle lens, at £1.

There is also a close-up lens system consisting of a range of 4 'Distance pieces' for distances from 9" to 24", with a back sight common to all of them. Each of these units costs 4s., a complete close-up system consisting of the back sight and one of the distance pieces at a total cost of 8s. 0d.

TRIPOD

Name. Amigo Junior.

Makers or Agents. Cinepro, Ltd., 1, New Burlington St., W.1.

Description. As its name implies, this is a smaller version of the already well-known 'Amigo' Tripod, and shows the same absolute fitness for purpose.

The construction is entirely metal, the upper sections of the legs and the main parts of the head being finished in a hard-wearing smooth black enamel. The rest is plated. The legs, which close to 21½" and open to 4' 6" are of medium gauge tubing, terminating at the bottom in spiked feet screwed into the lower tubes. The upper tubes terminate in sturdy trunnions which hinge on lugs spaced equidistantly around the base of the tripod head. The degree of friction between legs and head is controlled by friction pads or washers inside the trunnions.

The connections between the sections of the legs are simple but efficient. There are no clever quick-locking devices. At the bottom of each tube (except the lowest) there are two slits about ½" wide and 1½" long which leave a flap which is free to move in and out to the extent of the springiness of the metal.

Extreme Rigidity

A collar around the outside of the tube supports a knurled head screw, the inner end of which bears on the flap. When it is screwed home it drives the flap as a friction plate down hard on to the inner tube, and when the legs are properly screwed up (no undue force is needed), the whole tripod becomes amazingly rigid. No sub-standard cine camera could cause it to vibrate.

The panoram head is a casting 1¾" diameter by ¾" deep, bearing on the main head casting via four friction pads of brake-lining type. It can be locked solid with the main head by means of a horizontal screw.

The tilt is of the well-known Amigo type, consisting of a double ring, supported

(Continued on next page)

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Awarded 1st place and Tempest Cup

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By P. Schofield with DEKKO Camera

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Write to—Mr. Alan Smith,

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The case has a spring back so that no matter at what page the volume is opened, it opens out flat. You do not have to push back the page to read the type adjacent to the inner margins.

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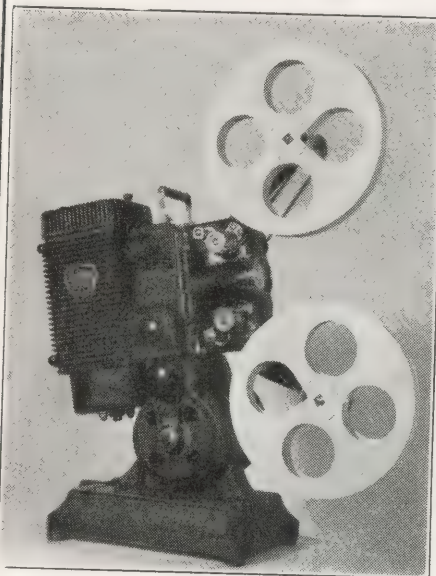
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New Apparatus

(Continued from previous page)

vertically in a cup of friction material in the top of the panoram head. The camera platform which is oblong in section and of ample size and the tilt-and-pan handle are fixed at the top of the double ring.

The whole of the head assembly is held together and controlled by one bolt which runs down the centre of the head. At its upper end it has twin rollers which bear down on the inside of the double rings. At its lower end it carries a housing containing a short sturdy spring (like a valve spring) and below this a washer and a knurled-head nut. When the nut is revolved it exerts pressure on the spring and pulls the whole assembly together with sufficient tightness to ensure accurate operation.

Smooth Operation

The friction panoram works smoothly, and without the initial jerk sometimes found in this type of mechanism. The tilting head is also smooth and the makers claim that it will hold the camera in any position without any need for locking. We found that with the smaller type of camera for which this tripod is intended, this claim is substantiated. Heavier cameras, e.g., Bell & Howell, Victor and Ensign, are controlled when in the nearly vertical position, but beyond about 25 degrees the friction is insufficient to hold them. This is no disadvantage, because the larger Amigo which was made for the job, exists for the accommodation of larger instruments.

We do not wish to give the impression that, because the Amigo Junior is uncompromising and straightforward in design, it is clumsy. Far from it, it is a pleasing and comfortable piece of apparatus and weighs only 2½ lbs. It would also make an excellent tripod for the serious miniature camera worker, but for this purpose it might be necessary to shorten the screwed portion of the tripod screw a trifle, as the tripod sockets on some miniature cameras are rather shallow.

Price. £4 10 0.

SIEMENS 8R KINE CAMERA

Name. Siemens 8R.

Size of Film. 25 feet of double-8mm.
film on daylight spool.

Makers or Agents. Cinepro Ltd., 1,
New Burlington Street, W.1.

Overall Size. 3½" x 5" x 2½".

Weight. 1½ lb. unloaded.

Construction and Finish. The die-cast body is finished in black crackle, and nearly the whole instrument is black. This throws into relief the few chromium plated fittings such as the ring of the lens mount, the motor crank, and the various scales in 'silver' lettering and figures on the black background. The whole camera has a very rugged and workmanlike appearance combined with extreme neatness.

External Description. *Top.* This carries two lugs and the leather handle.

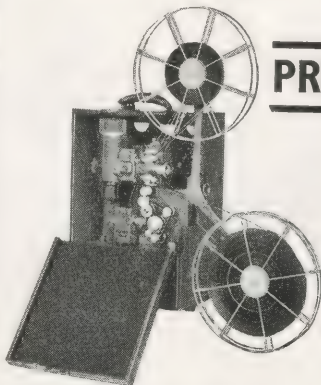
Back. This is divided vertically into two halves, the left half forming part of the left side of the camera, which is the door of the instrument. At the bottom of the right half is the recessed door catch, above this is a foot and meter measurer (the two sets of figures being side by side), and above this again the rear eyepiece of the finder.



Siemens 8R camera.

Left. The left side is formed almost entirely by the door of the instrument which, as explained above, extends partly across the back, and also the top and bottom, of the instrument. The top half of the door is occupied by a circular recess in which revolves a moulded handle which normally lies flat, but which, when sprung into a perpendicular position permits an eccentric pin on a disc inside the door to engage in one of the castellations in the top spool of film, so that the film can be rewound on to this spool when making dissolves. The lower half of the door shows by an ingenious series of pictorial indicators, in conjunction with tabulated figures, the time and footage to be used for dissolves at various apertures.

Front. The bottom half of the front of this camera contains a recess in which are situated the motor release press button and a socket for an antinuous release which will give time exposures. The motor runs for



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Pathe Motocamera B, List £6 6	£3 3 0
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Ditmar, f/2.9, soiled, List £12 12	£6 19 6
Dekko, f/1.9, as new, £11 17 6	£6 17 6
Dekko, f/1.9, metal body, List £15	£11 17 6

9.5 mm. PROJECTORS

Pathe Home Movie, with Motor, List £13 44	£19 6
Pathe Imp, motor model, shop soiled, List £8	£3 19 6
Bolex P.A., 250 watt, as new, List £26	£14 14 0
Pathe 200B Plus, shop soiled, List £14	£14 0 0
Pathe Vox Talkie, used three times, List £60,	unused ...
Eumig PIII, 250 watt, List £18	£10 0 0

8 mm. CAMERAS

Univex, ideal beginners, new, List £5 5	£3 19 6
Keystone, f/3.5, 3 speeds, as new, List	£10 10 0
Ditmar, f/2.5, new, scratched, List £15 15	£7 19 6

8 mm. PROJECTORS

Kodak 8/30, Special, 3.5 amp, List £10 10	£5 17 6
Kodak R/50, 200 watt, new, List £13 13	£9 9 0
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Kodak, f/1.9, Model B, 100ft., List £30	£10 10 0
Victor, f/1.9, Turret Model, List £45	£15 15 0
Paillard H.16, f/1.5, as new, List £45	£39 0 0

16 mm. PROJECTORS

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Ensign 300B, latest type, List £29 10	£16 16 0
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16 mm. 100ft. Ortho should be	20/-
16 mm. 50ft. Pan should be	12/6
16 mm. 100ft. Pan should be	25/-

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40 seconds, a very long period indeed, and stops dead at the end of this period.

The top half is occupied by an engraved plate. At its top left is the front aperture of the viewfinder. Immediately to the right is a small curved slot, the centre of its radius being the axis of the taking lens. The lens is therefore immediately below this slot, and a radial lever rigidly connected to the diaphragm ring moves over the curved slot. The lever used by the operator to rotate the diaphragm ring projects outside the camera body. In the curved slot is a movable check piece which can be locked at any desired position, thus limiting the maximum aperture to which the lens can be turned when opening up for a fade-in.

The lens is a 10mm. Rodenstock Sironar f/2.2, stopping down to f/16. A pointer on the diaphragm ring moves against a series of diagrams down the left side of the plate, indicating appropriate exposures for varying conditions. The lens is built in, but supplementary lens systems can be used with it to give focal lengths of 5 mm. and 20 mm. respectively.

The plate also carries a small button which is pressed to release the gate pressure when rewinding film.

Right. The only fitting on this side of the camera is the stubby, folding, motor-winding crank.

Bottom. A tripod socket is fitted, well to the front of the main mass of the instrument.

Interior Description. The interior arrangement conforms to normal Siemens design, except that the gate is rather high up, while spindles are fitted for the feed and take-up spools. The gate opens when the door catch is released, and removes entirely for cleaning. A sliding footage meter control is at the back of the instrument.

There are no continuous feed-and-take-up sprockets. The film passes off the top spool over a bakelite roller, then down between the moulded plastic gate and presser plate, then over a metal roller near the base of the instrument and on to the take-up spool.

A red-enamelled spool is supplied with the camera, which enables the user to know instantly whether he has just completed the exposure of the first or second half of the film.

General Remarks. This is an instrument of unusual character. While it is extremely simple in almost all of its characteristics, small in size, compact in shape and easy to use, it has embodied in it a most efficient mechanism for the making of dissolves.

Thus, while the user is not provided with the means of doing tricks which are in many cases of ephemeral interest, he is provided with the means of including in his sequences a type of transition—the dissolve—which has a very real place in every properly made film. He can also make his fades with certainty as to maximum exposure. We do not often venture to prophesy, but we think this will be a most popular instrument.

Price. £19 17 6. No carrying case is yet available.

EXTINCTION EXPOSURE METER

Name. 'Maxim.'
Makers or Agents. Ensign, Ltd., 88, High Holborn, W.C.

(Continued on page 207)

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PATHE H 9.5mm. Camera, f/1.9, interchangeable lens, 3 speeds, still pictures, catalogued £13, shop-soiled ...	£9 9 0
DEKKO 9.5mm. Camera, f/2.5, catalogued £8 12 6, shop-soiled ...	£7 0 0
DEKKO 9.5mm. Camera, f/1.9 Ross, cat. £12 12 0, shop-soiled ...	£9 0 0
SIEMENS B 16mm. Camera, cassette loading, 3 speeds and single picture, f/2.8, shop-soiled ...	£21 0 0
KODAK BB 16mm. Camera, f/1.9, case, list £20, shop-soiled ...	£15 0 0
KODAK E 16mm. Camera, f/1.9 interchangeable, takes 50 ft. and 100 ft. spools, speeds, catalogued £25, shop-soiled ...	£20 0 0
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KODAK 8mm. Camera, f/3.5, cat. £10, case, shop-soiled ...	£8 0 0
KODAK 8mm. Camera, f/1.9, case, cat. £15, shop-soiled ...	£12 10 0
KODAK 8mm. Camera, f/1.9 interchangeable, also 1½ in. f/4 Dallmeyer Telephoto, case with space for accessories, cost over £20, secondhand ...	£15 0 0
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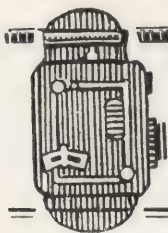
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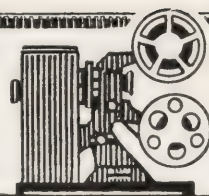
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Kodak 8, 3.5, case	...	...	...	£6 17 6
Keystone 8, 3.5, shop-soiled	...	...	...	£7 19 6
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Coronet 1, 3.9	...	...	...	£1 15 0
Agfa Movex, 3.5, as new	...	...	...	£5 10 0
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Dekko 9mm. projector, motor, super reels	...	...	...	£4 15 0

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New 9.5mm. Coronet, f/3.9 lens, B Model, 39/-, Gillow, 13, Witherington Rd., N.5.

Gebescope Model B (Plessey) S.M.P.E., new condition, complete with 8ft. silver screen, spare projector lamp, good sound, £75. Box 509, "Amateur Cine World," 300, Gray's Inn Rd., W.C.1.

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Bell Howell Projector, 129C, 1,600ft. reels. As new and guaranteed perfect. Only 20 months old. First cheque £44 secures. 38, Church Lane, Handsworth, Birmingham 20.

There are further Classified Advertisements on page 208

New Apparatus

(Continued from page 205)

Description. This tiny instrument, which weighs just over one third of an ounce, is in the form of a drum 32 mm. in diameter and 16 mm. deep. It is split into two halves, just as the drum of a garden roller is sometimes split, and there are shallow flanges on the two external edges. When not in use the meter is carried in a sort of transparent cellulose pill-box.

The two halves revolve independently of each other around a common spindle, and each half has on it a band which can also be moved independently. Each drum has a white notch on its flange against which the band is adjusted, and before commencing adjustment the two peripheral white marks are brought opposite each other.

The band on the left half of the drum bears a series of Scheiner numbers from 20 to 35 degrees, on one portion of it, and on the other portion of it is a series of apertures from f/22 to f/1.4. The right half of the drum has a band bearing four colour stripes corresponding to different light and scene conditions—e.g., yellow is for very brilliant outdoor scenes in open country.

Exposure Markings

This band also carries a range of exposure figures from 1/1000th of a second to 1/20th second; 1/32nd of a second (for 16 pictures per second) being very clearly marked, while the exposure times for picture frequencies from 96 f.p.s. to 8 f.p.s. are indicated.

The appropriate Scheiner number and colour light indicator are set to their respective white notches. The operator then looks through a small hole in the right side of the instrument. By rotating the two halves in relation to each other a wedge of progressive densities in the other half of the instrument is caused to pass over the tiny spy-hole until a point is reached when the user can last distinguish light. He then reads the appropriate aperture opposite 1/32nd sec. or the correct exposure time for the picture frequency he is using. If he is using filters, adjustment for various multiplication factors can be made on the left hand.

Price. The price of 6s. od. means that this is one of the cheapest aids to correct exposure.

Remarks. We checked this instrument against several photo-electric meters, and induced several assistants to make independent readings with it. In all cases the accuracy was great, and well within the latitude of monochrome material. Great care would, however, have to be exercised when using this with colour film, but it would be quite reliable when one had become familiar with it.

One attractive feature of the instrument is its diminutive character, which would enable it to be carried in the corner of the waistcoat pocket without bulging the clothes, yet ready for instant use.

CINE CAMERA ACCESSORY

Name. Improved Fading Glass.

Makers or Agents. Woollons Cine Service, 256, Hendon Way, Hendon Central, London, N.W.4.

Description. This device is a wedge of increasing density which is passed across the front of the lens while the camera is running.

(Continued on next page)

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 7812. 9.5 mm. PatheScope H., f/2.5 Pathe anastigmat lens, leather case; in new condition ... £5 10 0
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 7772. 8 mm. Emel, f/2.5 Hermagis (as new) ... £8 10 0
 7708. 8 mm. Movikon 8, 1 cm. Sonnar f/2 (as new) ... £40 0 0
 7699. Victor Model III, turret head, half, normal and ultra speeds, 1 in. f/3.5 and 1 in. f/1.5 Dallmeyer lenses, tan leather carrying case; good condition ... £25 0 0
 7709. Model B Cine Kodak, 100 ft. capacity, Kodak f/6.5 anastigmat lens; in good condition ... £4 12 6
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FOR SALE

16mm. Kodak Special Camera Outfit, 2 film magazines, 100 ft., 5 lenses, including 15mm. wide angle, 1 in. f/1.9, 2 in., 4½ in. and 6 in. telephotos. Set effects masks. Green, yellow and red filters. Universal filter holder, Pola screen, special titling lens, metal tripod, leather case, excellent condition, cost new about £250; bargain £125. Read, Denmark Street, Diss, Norfolk.

16mm. Film. Owing cancelled expedition large quantity new Kodak Panchromatic, sealed, dated March 1941, 21/- per 100 ft. Also 20 Agfacolor dated June 1940, 33/- per 100 ft.

Sixtus Exposure Meters. Both Universal and Leicameter, guaranteed unused, latest models. Cost £5 5 0, sacrifice £3 10s. quick sale. Dr. Morey, Shrewsbury.

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Ditmar Duo Projector, 8/9mm., 500 watts, latest model, with new type condenser, f/1.5 lens, carrying case, used 3 times, cost £39 5s., accept £32. Manager, Palladium, Ealing, W.5. 'Phone: Ealing 1276.

Snips—Several shop-soiled only Cine Cameras and Projectors. Get details, I.C.S., 4, Colonnade Passage, New Street, Birmingham, 2.

Suit Cine Society, Printing Plant for programmes, posters, titles. Exchange Pathe 200B or sell £10. V.C.D., 29, The Risings, E.17.

Dekko, 1.9 lens, complete set for sale; 3 in. telephoto exposure meter, filters, etc., cost £25, accept £17. H. McVey, 5, Broompark Circus, Glasgow.

Paillard-Bolex, model H, 16mm. camera (as new), fitted Dallmeyer 1 in. 13 and 3 in. 2.9, and especially built leather carrying case, £32. Weston Cine (819) Exposure Meter, £2. Thalhammer Pano-Tilt Tripod £2 10 0. Macpherson, 40, Forest Road, Nottingham.

Standard Dekko Camera in case, perfect, Dallmeyer 1.9, special parallax adjustment, £7 5 0. 54, Ravenor Park Road, Greenford, Middlesex.

Miller 9.5 De Luxe Camera in case, Dallmeyer 1.9, brand new, latest model, two years' guarantee, £8 17 6. List £12. Box 507, c/o "Amateur Cine World," 300, Gray's Inn Road, W.C.1.

WANTED

WANTED. 16mm. Kodak K, 1.9 lens, with or without telephoto. H. McVey, 5, Broompark Circus, Glasgow.

Super 9.5 films wanted for entertainment of children and Institutional use, good condition, reasonable price. Box 508, c/o "Amateur Cine World," 300, Gray's Inn Road, W.C.1.

Religious Films, 9.5mm., 16mm., sound or silent. Revd. Lean, Woughton, Bletchley, Bucks.

TITLING

Personal. 9.5mm. Titles—Threepence. "Effects" Discount; Latest List. Evans, Cine-publicity, Dereham, Norfolk.

**Further Classified
Advertisements appear
on page 207**

Published by Link House Publications Ltd., 300/304, Gray's Inn Road, London, W.C.1. Tel.: Terminus 2451. Printed by Arthurs Press Ltd., Woodchester, Stroud, Glos. Agents for Australia and New Zealand: Gordon & Gotch. Agents for South Africa: Central News Agency Ltd. (London Agents, Gordon & Gotch Ltd.). Printed in England.

New Apparatus

(Continued from previous page)

It takes the form of a glass slip 2" wide by 8" long, consisting of two sheets of glass, one of which is plain, the other being emulsion coated and carrying the actual photographic density. This varies from virtual transparency at one end to an opacity of about 1.5 at the other end, the increase being smooth and not stepped.

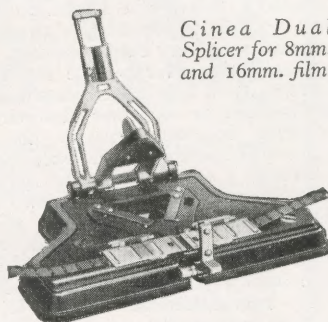
The sandwich is sealed on three sides with lantern slide binding, the transparent end being left open. No mount or clip is provided, and we found it desirable to make a card guide to fit over the camera lens when carrying out the tests of this device.

With a little practice it is quite easy to obtain a very smooth fade at any desired speed, and the result is quite satisfactory. There is a very slight softening of definition, but would only be noticeable by the ultra-critical. Price 3s. 6d.

SPLICER

Name. Cinea Dual (8mm. and 16mm.).
Makers or Agents. Cinepro Ltd., 1, New Burlington St., W.1.

Description. A diecast base has mounted on it two shallow box-section troughs 16mm. wide, slightly separated from one another, and having a series of alignment pins which



*Cinea Dual
Splicer for 8mm.
and 16mm. film.*

fit either 8mm., 16mm. silent or 16mm. sound film. The inner ends of the troughs have two hinged pads which bear down on the film ends and hold them in position. The two troughs are attached only at their outer ends, each by one large screw and are thus free to move radially in a horizontal direction away from the operator.

If film is loaded into the troughs and these are swung back through an angle of about 30 degrees, the two film ends are brought into position over a pair of cutting plates, and a triangular shaped cutter which is hinged at the back of the base-board is used to cut both ends to correct length at one pressure, when it returns to its erected position by means of a spring.

After the film is scraped and moistened with cement the right-hand film is swung into position, a tiny ramp ensuring that it lifts up and over the moistened end. A small spring-loaded presser pad, which is hinged to the front of the machine, is then brought into operation.

The instrument is very simple to use, particularly as all the various components are readily available, while being well spaced in relation to one another, thus giving freedom of working.

The price of the Dual-Cinea splicer is £1 17 6.

Guide Book to Successful Filming

Mr. Smethurst is one of those rare distinguished research workers with a gift for expressing their discoveries in plain terms that ordinary people can understand. It is therefore no surprise to find that "Professional Quality on Amateur Reversal Film" can be read with benefit by beginner and advanced worker alike.

The manual throughout is intensely practical: it confronts the fact that the amateur, though passionately desiring high quality, cannot afford the money to buy or the time to make the gear which professionals use to give short cuts to quality. But it shows that quality can nevertheless be secured; how to measure, with apparatus which every amateur possesses, the factors governing quality; how to forecast with accuracy, before any shot is made, its ultimate appearance on the screen.

For amateurs who rely on standard processing (for whom this work is compiled) the achievement of quality lies primarily in a sound management of exposure and secondarily in the manipulation of contrast either with filters out-of-doors or by adjustment of lights in interiors. Following a succinct digest of the author's "high-light" system of exposure-determination with any meter, comes an amazingly thorough examination of measurable factors which affect contrast both in natural and in artificial light.

Every possible device controlling quality of the exposed image, from correcting camera and lens faults to making speed tests, is dealt with clearly and concisely. Problems such as the manipulation and measured judgment of lighting on interior subjects, the use and misuse of filters, and spectral divergencies of meters and film are elucidated.

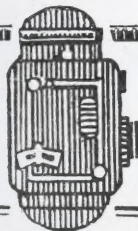
Not content with expounding the principles for monochrome, Mr. Smethurst has applied them also to colour-filming: since this is essentially a reversal process, these chapters are as valuable to the still photographer as to the cinematographer. In dealing with more than thirteen hundred queries from puzzled amateurs the author has acquired "more practical information than one person could comfortably collect in a lifetime."

Simple Synchronising Systems

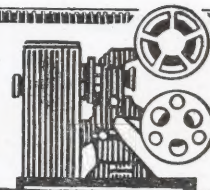
(Continued from page 179)

direct, and if another is required, then a unit such as the "mixer" unit, made by M. R. Supplies at 12/6, must be used. This consists of two volume controls connected together so that two inputs, for example two microphones or a microphone and a turntable for music, can be each separately mixed and combined together in one output, which is fed to the amplifier.

An increase in the number of input channels from two leads to difficulties which can only be overcome by the making of a proper "mixing" panel, in which each channel has a separate input valve and volume control, the output of which is then fed to the main amplifier. The design of this is obviously outside the scope of this article, but it is hoped to describe such a unit at a later date, as also to describe some of the more artistic considerations that arise out of the various methods of handling the sound portion of the film.



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HOW YOUR LOCAL DEALER CAN HELP

On this page you will find the best place in your locality for buying cine apparatus. Most dealers stock all makes of cameras and projectors and are only too willing to give you demonstrations for comparison purposes. What is more important, your local dealer is always ready to answer any future queries you may have about the use or handling of the cine apparatus you have bought.



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8mm. Emel, f/1.9, Turret Head, brand new condition, a bargain worth grasping, £23 17 6, for £16 10 0
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16mm. Zeiss Kinamo, f/2.7 Tessar, leather c. £6 10 0
16mm. Ditmar, f/2.8, Micro focussing, as new £9 10 0
16mm. Siemens, f/2.8, 3 speed, single picture, magazine loading, one only, as new ... £17 10 0
16mm. Filmo 121, f/1.5 Cooke, magazine load, filters, leather case, guaranteed, cost £35, as new £19 10 0
16mm. Kodak E, f/1.9 anast., Micro focussing, leather case, used 100 ft. film only, brand new con. £20 10 0
16mm. Bolex H16, f/1.5 Speed, leather case, indistinguishable from new, list £48 ... £37 10 0

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9.5mm. Pathe 200 B., 250 watt, 230 v. ... £9 10 0
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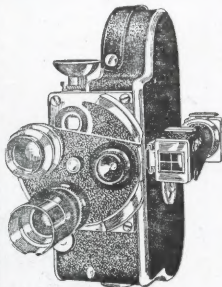
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get better pictures WITH A DITMAR

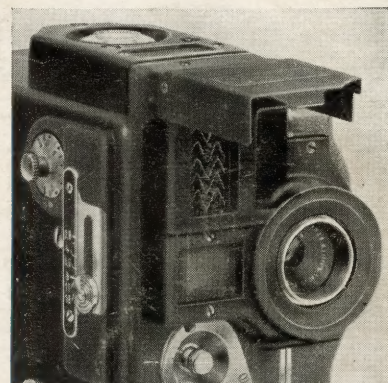
With a Ditmar Camera you eliminate guesswork and get perfect pictures! It is easy because Ditmar Cameras are fitted with a built-in exposure meter which gives the correct aperture setting for every shot corrected for the speed of the film in use. With the optical meter model you see in the view finder the aperture indicator and a series of graduated squares. By moving the sliding button on the side of the camera, you set the aperture indicator opposite the darkest visible square—the exposure is then correct.

In the photocell model, the procedure is similar, the aperture indicator is set to register with the meter needle which automatically indicates the correct stop for use in any light, for any film, actually while you shoot.

Allied to this indispensable feature you have the famous Ditmar "while you shoot" controls, giving complete control while the camera is in the taking position—instant change from 16 to 32 frames per second or vice versa, immediate adjustment of lens aperture, etc. The view finder is free

from vertical parallax and corrected for horizontal parallax, a hand crank is provided for single frames and animation. Many other features. Ask your dealer to demonstrate.

The main illustration shows the optical meter model. Note the placing of the meter aperture for accurate readings. The front view of the photocell model (shown in the close-up) illustrates the special baffles and the protective hood which ensure that the light reaches the photocell only from the subject.



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Berthiot Cinor f/1.8 focussing ...	£17 10 0	£23 10 0
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Berthiot Cinor f/2.8 fixed focus...	£14 17 6	£20 17 6
Berthiot Cinor f/1.8 focussing ...	£16 17 6	£22 17 6
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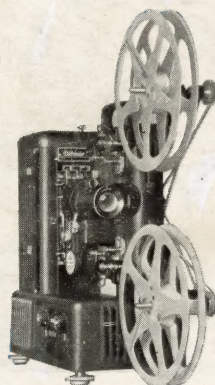
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50 ft. 9.5mm.	4 10	6 1
50 ft. 16mm.	7 6	8 9
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Excluding processing.

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ACTINA Ltd.

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